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GIGUES CENTRE FOR THE ARTS

Project Presentation

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INTRODUCTION

The Guigues Centre for the Arts is now closer to its realization: the presentation of this study, which shows not only the necessity of such a centre but also its feasibility, describes the implementation which will, we hope, result in the opening of the Centre in January 1984.

A. Presentation of Study

This study was initiated in January 1982 with the financial assistance of Employment and Immigration Canada. Three people were hired to complete the study; they carried out most of the research between January and May 1982 and presented a first draft to the Board of Directors of the Guigues Centre for the Arts at the end of June; it was reviewed and certain corrections made during the months of July and August 1982.

The team based its research on a concept which had been established previously by the Board of Directors for the Guigues Centre for the Arts. The research was divided into three main areas:

- the rationale of the project and fine-tuning of the concept;
- the implementation and operation of each activity;
- the acquisition and renovation of the Centre.

Each team member concentrated on a few aspects of the study and conducted interviews with experts, interested parties, artists, members of the community, funding organizations... in addition to consulting other similar studies, visiting a few centres...

Throughout the research period, the team met to pool their results and focus on the ones which met the objectives and feasibility requirements of the Centre.

Special attention was given to the management method of the future Guigues Centre for the Arts: the proposed option - decentralized management - is an indication of the consideration given to optimal operation of the Guigues Centre through the optimal operation of each activity.

Moreover, the team wanted to obtain funding from as many diverse sources as possible and to ensure that each activity would be self-sufficient while remaining realistic: this position therefore requires considerable participation by the community in the activities of the Guigues Centre.

In all instances, choices had to be made but three main concerns guided us - the needs of the artists; the Centre's contribution to the community; the realistic approach to each activity. The submission of our project today takes into account these three goals.

B. The Project Team

The research team consisted of three people:

Marie Lanoue, Project Co-ordinator, is a sociology graduate of the University of Ottawa. Her previous experience in co-ordinating the Info-Santé project as well as her research on the economic situation in Ontario were instrumental in her hiring.

Marc Gendron, Researcher, is a graduate in Communications of the University of Ottawa. Initially interested in visual arts, he is also Chairman of the Association des Jeunes Cinéastes de l'Outaouais as well as a photographer and reporter.

André Thériault, Researcher, completed his studies in Business Administration at the University of Ottawa. Before attending university, he studied performing arts at Collège Lionel-Groulx then worked as an actor and animator at the Théâtre du Nouvel-Ontario.

These three staff members were assisted by Marc Haentjens and Lise Leblanc, Vice-President/Programming and Treasurer of the Guigues Centre for the Arts, respectively.

Marc Haentjens is a graduate of the Hautes Études Commerciales in Paris and worked as a Professor of Marketing as well as a Management and Marketing Consultant in the private sector.

Lise Leblanc, Director of Théâtre-Action for six years, brought an expertise related to funding of the arts to the project as well as an in-depth knowledge of the Franco-Ontarian community.

The diversified skills and experiences of team members contributed significantly to the various aspects of the study and in bringing it as close as possible to the groups concerned and the community.

C. The Work Spirit

The presentation of this study concludes the research project which was undertaken a year and a half ago (May 1981) by a group of individuals involved in the Franco-Ontarian culture and artistic community.

Encouraged by the desire to one day see artists, amateur or professional, performing on stage and in adequate surroundings, artists who influence our destiny by molding it and giving it hope and knowing that this study is in fact a major step in this direction, this group of individuals is very proud today to submit this study.

The first step has now been taken.

I BASIS FOR THE PROJECT

The idea of setting up a centre for the arts to serve francophones in the Ottawa region has been gaining support for several years. Since 1975, this project has grown through various stages and cleared many obstacles, maturing at every turn. The continuing support for the project is not surprising, considering the needs to be filled and the scarcity of resources available to Ottawa's francophone community. Of the three largest francophone communities in Ontario, Ottawa is the largest, yet the least developed.

A POTENTIAL USERS

1. The Community

Ontario's French-speaking population is centred around three major cities: Ottawa, Toronto and Sudbury. Of the three, Ottawa contains the greatest number of Franco-Ontarians, thus earning it the position of the community's metropolis.(1)

Ottawa's 60,000 francophones account for 20 per cent of its total population of 305,000. If the populations of Vanier and surrounding municipalities are added to this, there are 100,000 francophones in Ottawa-Carleton, representing 20 per cent of the region's population of 520,000.

The highest concentration of francophones in Ottawa occurs east of the Rideau Canal. The same also applies for the remainder of the region (francophones account for 63.7 per cent of Vanier residents and 27.3 per cent of Gloucester residents). In eight of the twelve urban areas east of the Rideau Canal, the proportion of francophones is greater than in Ottawa as a whole (20 per cent) (Appendix 1). The four areas with a smaller proportion of francophones (Albion, Ottawa South, Mooney's Bay and Hunt Club) form the city's south end.

The highest percentage of francophones occurs in Lowertown (where Guigues School is located): 69.2 per cent in Lowertown West and 62.1 per cent in Lowertown East.

Moving on to francophone users in the neighbouring counties of Glengarry, Prescott, Russell and Stormont, we add another 65,000 francophones, who represent 50 per cent of the population in these counties.

On the Ontario side of the Ottawa River, the Guigues Centre for the Arts would therefore serve a total of 165,000 francophone potential users. A glance at the Quebec side (Hull & surrounding area) reveals an additional 100,000 francophones.

2. The Artists

References to an exodus of Ontario's francophone artists to Ottawa are quite common. The city's numerous institutions (universities, a college, museums, galleries, Hexagone, etc.) and its proximity to another major francophone centre (Montreal) make it a favoured spot for artists wishing to further their artistic

education, promote their work or find employment in their fields.

A cursory look at the Répertoire des ressources artistiques ontariennes (published by the Ontario Arts Council in 1982) reveals that the lowest estimate places 50 per cent of Ontario's francophone artistic population in Ottawa. Of the 250 individuals listed, 115 (visual artists, dancers, musicians, photographers, writers, film-makers and theatre artists) live in Ottawa or the immediate area.

It should be noted that four major Franco-Ontarian theatre companies are located in the Ottawa area (La Corvée, Imago and Les Lutins in Ottawa, and La Vieille 17 in Rockland); two of the province's three French-language publishers are located in Ottawa (Les Editions de l'Université d'Ottawa and Les Editions l'Interligne); the city contains two of Ontario's few province-wide cultural organizations (Théâtre-Action and Cinésources). Finally, the only two post-secondary institutions in the province offering courses in French in the theatre arts, music and visual arts are located in Ottawa as well (University of Ottawa and Algonquin College).

B EXISTING RESOURCES

Given the impressive number of Franco-Ontarian artists living in Ottawa, it is surprising there are so few exhibition opportunities available to them. A quick overview of the arts situation in Ottawa will illustrate the situation and point out the facilities needed.

1. Federal Structures

Ottawa's role as Canada's capital partially explains the almost complete lack of an arts infrastructure for francophones.

In Ottawa, the words "art" and "culture" immediately bring to mind the National Museums (Museums of War, Man, Natural Sciences, Science and Technology, etc.), the National Gallery, The National Arts Centre, the National Film Board, and so forth. One also thinks of a tourist region largely developed under the guidance of the National Capital Commission (including the parks and festivals, the Astrolabe with summer program under the stars, etc.).

These institutions faithfully carry out their mandate of reflecting Canadian culture, but their presence produces some unfortunate effects on the development of art at the local level.

The growth and development of culture in Ottawa-Carleton have largely been nurtured to date by the federal government. Proper emphasis has been placed on bilingualism, of course, but the federal programs have served the national artistic community to the detriment of both anglophone and francophone local artists. The national institutions rarely exhibit the work of local artists. In many cases, as well, the "national" facilities are unsuited to the needs of these artists and the local community.

2. Local Level: Francophone

The arts infrastructures for Ottawa francophones can almost be counted on the fingers of one hand.

Whether it be galleries, museums, dance schools or companies, performance halls for music or drama, the facilities in Ottawa are few and far between. Aside from the Galerie Rodrigue Lemay, which is exclusively francophone, only the Saw Gallery, Le Groupe de la Place royale and the new Théâtre de la Basse-ville (to be shared this fall by the Théâtre d'la Corvée and the Penguin Theatre) are currently the only organizations offering some services or facilities for francophones.

Until quite recently, the Théâtre d'la Corvée had to settle for the minuscule Second Space (70 seats) for its Ottawa performances. Both resident and touring musicians and theatre companies must perform in high school or university gymnasiums or auditoriums, if not in church or parish centre basements. In most cases, these facilities are inadequately equipped, unavailable on a frequent basis and/or too expensive to rent.

Another problem with this arrangement is the scattering of activities it imposes. It is difficult, if not impossible, to develop and maintain cultural habits without a permanent location or a set program.

Of Ottawa's cinemas, only the Towne, Phoenix and Cinéplex-Vanier make an effort to show French-language films, and these are fairly limited.

This lack of arts services for francophones in the Ottawa region is all the more striking when compared to the extensive facilities available in Hull, which has a comparable population: Théâtre de l'Ile, La Maison du Citoyen, several galleries, etc.

3. Local Level: Anglophone

There is no doubt that anglophones are much better served in the arts at the local level than francophones. A quick look through the Yellow Pages or the Ottawa Revue reveals a broad selection of galleries, dance companies, clubs presenting musical performances (from jazz to rock'n roll), and countless cinemas.

Yet many of these services have opened only recently or will open in the coming months. And there is still a shortage of production, exhibition and performance facilities for local artists.

Although Ottawa's anglophone and francophone communities are unequally developed, their cultural development has been equally slow in both cases because of the strong federal presence in the city.

This situation is now changing as both communities set up essential cultural services (Lower Town Theatre, GCTC, Ottawa School of Art, etc.). The proposals

for both the Teacher's College and the Guigues Centre for the Arts are evidence of this change.

4. Provincial Level: Francophone

What arts facilities Ottawa does possess are therefore either national in scope, anglophone or generally unavailable. Compared to those in Ontario's two other francophone centres (Toronto and Sudbury), they are inadequate. Toronto, for instance, has Adelaide Court (two performance halls and a restaurant) and the Francophone Community Centre (one performance hall, one exhibition hall, a restaurant and a printshop). Sudbury claims Le Centre des Jeunes (courses, workshops, a gallery, museum, publisher, etc.). Even the town of Kapuskasing has a gallery, performance hall and workshops in its Regional Centre for Cultural Recreation.

It is therefore surprising that Ottawa, not only located in the largest francophone area of Ontario, but also containing 50 per cent of the Franco-Ontarian arts community, has such poor arts facilities. The city should logically be the centre of Franco-Ontarian culture and foster the community's artistic development, just as the National Arts Centre fosters Canada's cultural growth both at home and abroad.

C THE NEEDS TO BE MET

1. Introduction

Tom Henighan, of the Mayor's Advisory Group on Arts and Culture, states:

Art and culture are not casual luxuries of existence; they are the very essence of civilized life. (...) Art and culture are indeed essential to every community and should be supported as a serious priority by this community for the sake of the community.(2)

Art is a vehicle of social identification. It not only reflects, but also transforms, the community. In a minority situation - that of Franco-Ontarians - art plays an even greater role, as it becomes a catalyst for the community's activities and energy. More often than not, it is the fabric that binds this community together and gives it a sense of belonging and pride that is essential. Pierre Savard points out:

Art, aside from all its recognized functions in any society, can play a major role in the quest for, and affirmation of, the identity of a minority group.(unofficial translation)(3)

The arts reflect, enrich and transform an entire social, economic, political and linguistic way of life.(4)

Given the importance of the arts to the development of the Franco-Ontarian community, the need for a place to display this culture is obvious.

2. Community Structures: Culture vs. the Arts

Many so-called cultural and community centres for francophones in Ottawa and across Ontario already promote the development of Franco-Ontarian culture. The objectives and activities of these centres, however, differ from those proposed for the Guigues Centre for the Arts, and fail to address the main objective of displaying Franco-Ontarian culture.

A community centre is defined primarily as a place for both sports and socio-cultural education and/or amusement.

The City of Ottawa has set up and maintains 19 community centres. Five of these are located east of the Rideau Canal. They offer programs in both French and English, with French predominant in some. They offer primarily "socio-cultural and recreational" activities, "encompassing all leisure-time pursuits in the broadest sense, including handicrafts, cooking, sewing, hobbies, social games, indoor and outdoor sports and all other similar activities that provide recreation and diversion." (5) These centres are clearly community-oriented, offering services to the community that include workshops, opportunities for exchange, social gatherings, etc., in accordance with the needs expressed by the community.

Cultural centres differ from community centres because the full range of their efforts to involve the community is channeled through instruction in forms of cultural expression.

French-speaking Ontario possesses many cultural centres, with the thirteen most important forming the Assemblée des centres culturels de l'Ontario (ACCO). These centres provide cultural education: they help individuals to identify, define, express and develop themselves in their mother tongue, primarily through photo, painting, dance and other workshops. These are occasionally (though rarely) rounded out by a gallery (Toronto and Sudbury), performance halls (Kapusking), and other facilities. These centres are also responsible for bringing performances to the community, although not to the extent of managing a performance hall.

More often than not, their mandate of "cultural education", or education through culture, extends to organizing social, recreational, sports, leisure-time and other activities in French. In practice, then, the distinction between cultural and community centres is not as clear as it is in theory. Ottawa's Le Patro, the only cultural centre promoting Franco-Ontarian culture in the city, also has a community role, as stipulated in its objectives:

seek out and encourage talent, promote creative expression in all forms, through sports, cultural, social and outdoor activities, introduce and teach human and Christian values, seek, train and support recreational volunteers and emphasize the importance of direct contact with the individual in accordance with the type of activity.
(unofficial translation)(6)

The diversity of activities in cultural centres necessarily limits to some

extent the "arts" aspect. This "arts" aspect is given top priority in a centre for the arts, but there are no more than a handful of examples comparable to the Guigues Centre in all of Canada. The proposed activities for such a centre include "those endeavors which contribute to the personal development of the individual, including the theatre, cinema, music, singing, dancing, painting, sculpture, literature, poetry and so on." (7)

The "individual" in this case is both the artist, who finds opportunities for performance, exhibition, exchange, learning and rehearsal (not available in cultural and community centres), and the community, which establishes contact with "its" artists through the various activities during performances - and thus with its culture - and which can also take advantage of more specialized workshops than those offered in cultural and community centres (these aspects are developed in the concept, further on in this paper).

It is quite clear that the population of Ottawa and the region is adequately served at the socio-cultural and recreational levels. The City, school boards (continuing education) and colleges and universities all offer courses and workshops. Their programs are developed in step with user demand and availability of staff, and vary according to location. There is a critical shortage, however, of facilities for the arts.

3. Specific Needs

The needs met by a centre for the arts are many, but they can be grouped under four headings (developed in The Concept, further on in this paper).

First, presentation space (theatre, music, cinema, visual arts, photography, heritage, etc.): artists have no suitable facilities in Ottawa for performances, whether in terms of accessibility, availability, technical quality of halls, etc. The people have indicated the lack of performances: first, in French; second, at an affordable price; third, in a suitable environment. Organizations deplore Ottawa residents' ignorance of Franco-Ontarian productions, and therefore of their culture, attributable to the lack of proper facilities for presentations.

Second, adequately equipped rehearsal and work space, with a piano for music, mirrors for dance, etc.

Third, training: specialized workshops for professionals, semi-professionals and amateurs.

Finally, meeting space, where artists can appreciate and benefit from the work of their colleagues (exchange of services, joint projects, etc.).

4. Conclusion

All these needs point towards the same conclusion: the lack of concrete means for artistic expression and appreciation of that expression. The Savard Report raised this same problem in 1977:

We are therefore faced with a fragile arts community based primarily on the enthusiasm and generosity of young artists and their audiences. The lack of permanent structures and facilities weighs heavily against development of the arts. (unofficial translation)(8)

A centre for the arts, housed in a permanent location, is therefore highly desirable in the Ottawa region.

II WHY GIGUES SCHOOL?

A PHYSICAL LOCATION

Guigues School was built in 1905, and covers a total area of about 29,000 square feet, divided into four storeys, including a basement (Appendix 2). A large yard to the rear and the east side provide ample space for parking and unloading of equipment.

B LEGAL DESCRIPTION AND ZONING

The survey of the Guigues School property (registration number 42482) shows the property to be composed of lot 21 and the west half of lot 22 on the south side of St. Patrick Street, and lots 21, 22 and 23 on the north side of Murray Street (Appendix 3). The current Public zoning is under review by the City as a result of the heritage designation assigned to the school on June 18, 1980 (discussed in greater detail later), because the school is an integral part of Heritage Area 23 (Appendix 4) and to promote use of the school as a Franco-Ontarian Centre for the Arts. In its report, "Central Area - Fringe Area Study - Draft Development Plan", the Department of Community Development favours Special Heritage Public zoning (HPX) for this building. The underlying principles of this proposal are:

- 1 - to retain public use of the area;
- 2 - to promote conversion of Guigues School into a multipurpose cultural/arts centre, if the project proves feasible; otherwise, to promote residential redevelopment;
- 3 - ensure that the building's heritage character is protected and that any future development is compatible with neighbouring structures.

The uses permitted under HPX zoning include cultural facilities, a museum, offices, a performance hall, a bar, etc., provided they are used, managed, supervised or operated by a non-profit organization (Appendix 7). The development plan designates demolition controls and restrictions on the construction of annexes, etc. (Appendices 5 et 6). These restrictions in no way hinder the proposed francophone centre for the arts, and in fact actually protect this projet.

C LOCATION

Guigues School is located at 159 Murray Street, between Dalhousie and Cumberland Streets. The rear yard extends to St. Patrick Street. The one-way coupling of Murray and St. Patrick streets facilitates both automobile and bus access to the building. OC Transpo and CTCRO regular bus routes already serve these streets.

Guigues School is also close to the Byward Market and Rideau Centre, where the many commercial and amusement services now available will increase with completion of Rideau Centre. This area of the city has always been the focus of major cultural, tourism, commercial and amusement activities in the region, and its role is destined to expand.

The University of Ottawa is located about one kilometre from Guigues School.

Proximity to this bilingual post-secondary institution would be an asset for the francophone centre for the arts. Students and professors are among the most active participants in the arts, and exchanges of resources could prove advantageous to both the Centre and the University. The same philosophy of exchange could apply to provincial and national francophone organizations as well. The provincial offices of ACFO are located on Dalhousie Street and the Fédération des francophones hors Québec has offices at the corner of Rideau and Nicholas, not far from Guigues School.

Finally, the most important factor must be remembered: Guigues School is located in the most predominantly francophone area of Ottawa (Appendix 2).

All these points support the choice of Guigues School as the preferred site for a Franco-Ontarian centre for the arts.

D HISTORICAL VALUE

In addition to the physical arguments, historical factors also make Guigues School an excellent site for a centre for the arts. The school was the bastion of resistance against Ontario's Regulation 17, passed in 1912, which outlawed the use of French as a language of teaching and communication in Ontario classrooms, until it was repealed in 1944.

The City designated the school as a heritage building a little more than two years ago. In addition, a request for a plaque commemorating Guigues School as a symbol of the school battle has been accepted by the Ontario Heritage Foundation.

III THE PROJECT

A THE CONCEPT

The concept of a "centre for the arts" is fairly new. In fact, a survey of Ontario and all of Canada turned up only a few centres similar to the Guigues project.

Lacking an identical centre for reference(9), we shall explain what the concept covers and the ideas serving as its base. These ideas, developed after considering existing models (cultural and community centres, multipurpose performance halls, arts complexes, art schools), can be grouped under four headings.

1. The centre for the arts is intended as a place for creativity, where francophone culture can be experienced, shared and generated by both the arts and general communities (as well as the community of "amateurs"). This idea categorizes the centre's field of operations (in contrast with those of a community centre), but by adding the importance of amateur artist exchanges to the "artistic" dimension.
2. The centre for the arts is intended as a public service. This idea is in contrast to that of a private corporation managing premises on the basis of economic priorities. Not that this arrangement will ignore financial constraints, but it would appear imperative to fulfil the creativity mandate set out above. At the same time, there will be a special duty to serve the interests of both artists and users.
3. The centre for the arts is intended as a meeting place, an open facility naturally and easily suited to the artistic aspect of life, without imposing a façade of elitist behaviour (generally associated with "Culture"). This social aspect justifies the inclusion of paracultural facilities in the centre, such as a restaurant, information centre and offices of francophone organizations.
4. The centre for the arts is intended as a multidisciplinary centre, with a mandate to promote all forms of artistic expression. This idea coincides with that of a "crossroads" or place for exchange, but also stresses the importance of possible interactions between various art forms. The emphasis on creativity is intended to break down the divisions between disciplines, which is a characteristic aspect of Franco-Ontarian cultural productions (painters who act or write poetry, actors who write and play a musical instrument, etc.).

In addition to these four defining aspects, there is a fifth which specifies the preferred (if not indispensable) operating arrangement, which will enable the project to be carried out without creating the inevitable administrative beast commonly referred to as a "white elephant".

This is the principle of decentralization, based on independent management of each activity or group of activities, resulting in the formation of 5 or 6

self-managing units. While not contradicting the principles set out earlier (the centre serving as a place of exchange between units), this arrangement should foster a much more dynamic overall program, through greater operating flexibility and more extensive representation of the users affected (artists and the community) at each level. This point must be developed further (see Management Method).

All of these principles form the basis for the objectives that will guide the Guigues Centre for the Arts:

- Ensure the promotion and dissemination of Franco-Ontarian culture and arts, as well as any other culture and arts influencing the cultural and artistic life of the Franco-Ontarian community.
- Provide Franco-Ontarian artists with the necessary tools and opportunities for their work and for performances and exhibitions, and provide francophones in Ottawa and the region with the opportunity to attend performances and obtain services and training.
- In so doing, promote the growth of Franco-Ontarian culture through the creation of cultural habits.
- Provide an opportunity for cooperation and exchange between the various disciplines that will come into contact in the centre.
- Make a full range of artistic tools available to the general public.
- Provide the lightest administrative structure possible.
- Gather the funds necessary to achieve these ends.

B ACTIVITIES

1. Major Activities

a) The Performance Hall

As an outgrowth of steps to set up a theatre (L'Atelier d'Ottawa), the Guigues Centre for the Arts project would be unviable without a performance hall, which Franco-Ontarian theatre companies and "chansonniers" have been demanding for almost 10 years.

With a capacity of about 250, this hall would act to some extent as the centre's drawing card. Its purpose would be:

- to promote professional Franco-Ontarian productions in the performing arts (theatre, music);
- to give the region's francophones an opportunity to see and appreciate local productions;
- to provide the community with a varied program of activities in French (performances and films);

- to provide artists and the community with space suited to the creation and organization of special activities (social evenings).

To fulfil these different roles, the performance hall would be designed for maximum flexibility (no fixed stage, removable seating, ability to transform the hall into a nightclub, etc.). Among other things, it would have to be equipped to professional standards, or at least designed to eventually accept adequate equipment, since this is vital when renting the hall out. Acoustic quality should also be high, and the lighting and sound systems should be of a high standard. Finally, the hall should contain special equipment such as a piano, 16mm projector and retracting screen.

This hall could not be located in the present building, unless an entire floor were removed (a very costly operation). The hall would therefore be constructed as an annex on the north side of the school, linked directly with the basement of the present building (restaurant). This arrangement would also facilitate the installation of complementary facilities such as dressing rooms, green room and storage room (see plans).

b) Gallery

Just as the Centre for the Arts could not be developed without a performance hall, it would be difficult not to include a gallery to exhibit the works of francophone visual artists from Ottawa, the region and the province. These artists currently must exhibit their work in anglophone and/or private galleries, if indeed they can exhibit their work at all.

The gallery would pursue the following objectives:

- Promote the work of francophone visual artists from Ottawa and the region primarily, and from the rest of Ontario as well. All disciplines would be exhibited: painting, sculpture, performance, photography, video, multi-media, etc.
- Provide francophones in the region with the opportunity to view and appreciate Franco-Ontarian visual art.
- Promote contact and exchange between visual artists, and between artists and the community.
- Motivate and educate the Franco-Ontarian community on visual arts through workshops, conferences, collective projects, community interaction, etc.

Given the diversity of the activities and exhibitions planned, the gallery would be designed for maximum flexibility: the exhibit space would be constructed for quick and substantial transformation (portable panels) and would contain a projection room equipped with a small system (films and audio-visual) for conferences and exhibits. Since the display of art objects requires special precautions, a series of steps would be taken to provide professional standards: humidity and temperature control, draperies or blinds, ultraviolet filters on windows, adequate lighting system, etc. In the area set aside for the gallery, provision must be made for an alcove office, a small storage area for portable panels, lighting tracks and equipment required for setting up exhibits, and an access corridor between the shipping dock, the holding/storage space, the storage room and the exhibit area.

Since it would be open to the public, the gallery would be located in the northwest corner of the first floor (see plans) and would be visible from the main entry to the centre. Some areas would be shared with the museum (shipping dock, storage facilities and handling areas).

c) Museum

As the scene of school battles and resistance to Regulation 17, Guigues School was the Ontario bastion against the prohibition of French instruction in the province. It would therefore be unthinkable to develop the school as a centre for the arts without including a museum to commemorate the school's leading role in the survival of the Franco-Ontarian community.

The Guigues Museum would not simply be a collection honouring and preserving the past, but instead an active museum, with the following objectives:

- portray the historical character of Guigues School;
- develop a better understanding of the past and present Franco-Ontarian community through exhibits recalling the highlights of the community's growth, through displays of objects of daily life, folklore, customs acquired and passed down, etc.;
- develop community interest in museological research and documentation and encourage community participation in this research (criteria for acquisitions, handling techniques, repair methods, etc.);
- promote use of the museum for cultural, folkloric and social activities.

In the same manner as the gallery, the museum must meet certain standards of quality (see National Museums criteria in the Appendix). Consideration must be given to climate control, lighting, fire and theft prevention, and exhibition and preservation materials. The museum space would be subdivided to include: an office, handling space, an access corridor, a shipping dock and, of course, an exhibition area. This area would be flexible enough to hold a permanent exhibit (on the history of Guigues School) and temporary exhibits. Some facilities could be shared with the gallery (corridor and dock, handling space, etc.).

The museum would share the first floor with the gallery and the information centre, two other public-oriented activities. The main room (exhibit area) would be located on the south side of the building, to the right of the main entrance (see plans). The proximity of the gallery, with contemporary works of art, and the museum, with exhibits on the past and Franco-Ontarian heritage, provides an opportunity for interesting interaction.

d) Audio-Visual and Graphics Studio

Audio-visual and graphics have gained considerable importance as media in recent years. Despite this, they often remain poorly understood and under-utilized by the community. The prohibitive cost of equipment also is a frequent obstacle to amateurs and semi-professionals interested in pursuing their interest and skill in these fields. To remedy these problems, the Guigues Centre for the Arts has decided to include an audio-visual and graphics studio in its plans.

The studio's objectives would be:

- to promote the use of audio-visual and graphics tools;
- to serve as an audio-visual/graphics resource centre for the community:
 - by making a range of graphics, photographic and video equipment available to amateurs and semi-professionals;
 - by providing consulting services in the design and execution of audio-visual and graphics projects;
 - by setting up audio-visual and graphics workshops
- to promote the use of economical and alternative methods in audio-visual and graphics projects.

The studio would include a range of facilities: for photography, a darkroom with enlarger and one or more cameras, a slide projector with dissolve unit; for audio-visual, at least one video camera and one monitor, and perhaps some 8mm equipment; for graphics, drafting boards and light tables. The studio might eventually be equipped with a letterpress.

Three rooms would be assigned to the audio-visual/graphics studio: at the northeast corner of the basement, one room would be equipped as a darkroom; immediately above this, on the first floor, would be the graphics and mounting workshop, with the audio-visual studio across from this in the southeast corner. The proximity of these three workshops would be in keeping with their close interaction.

2. Complementary Activities

a) Information Centre

As the public reception point, the information centre is intended as a service to the francophone community, providing information on:

- first, the centre's program of activities;
- in addition, the activities of regional and provincial francophone organizations, and Franco-Ontarian arts and cultural events in general.

The centre would also act as a distribution point for these organizations' promotional material (folders, posters, buttons) and as a sales point for cultural products such as books, records, magazines, silk screen prints, etc.

Located beside the main entrance (see plans), this centre would be administered by GCA central management, whose administrative offices would be adjacent to it.

b) Multi-Purpose Rooms

The multi-purpose rooms are intended to provide facilities rarely available, either because the proper equipment is lacking, or because the cost is prohibitive. The rooms would be designed for various users and would fill three types of needs:

- workshop space for specialized training (in various arts disciplines);
- rehearsal or work space (theatre, music, visual arts);
- meeting, conference or convention rooms.

The multi-purpose character of these rooms is obviously intended to make the greatest use possible of them, but it should not go so far as to restrict the scope of their use. The plans therefore call for "semi-specialized" rooms with equipment suited to specific uses but not ruling out other less specific uses such as meetings and panel discussions.

This category includes seven (7) rooms covering the entire second floor, plus another room adjoining the restaurant in the basement (see plans). These rooms would be assigned as follows:

On the second floor:

- three (3) workshop and/or rehearsal rooms for the performing arts - music, theatre and dance. These rooms would all be soundproofed; one would contain mirrors and barres, another would be carpeted, and the third would contain a piano and, if possible, simple lighting equipment. All would be equipped with retractable partitions to divide each into two smaller rooms for small workshops or panel discussions (during conventions).
- two (2) art workshops, reserved exclusively for this purpose for practical reasons, and providing locker space for amateur or semi-professional artists to store their materials and projects.
- a double hall, on the building's long axis, to provide a conference hall seating about 100, which could also be used as a projection room and convention hall. This room should be equipped with audio-visual equipment, including a projection booth (for 16mm projector), portable screen, video equipment, etc. It might also be equipped with retractable partitions.
- a final room to be used for showers (indispensable for workshops) and storage space for furnishings and equipment.

In the basement:

- a meeting room, designed primarily for meetings of the Boards of Directors of organizations, and converting into a banquet hall for groups of about 20 (with catering provided by the restaurant under a service contract with the GCA).

All of these rooms would be administered by GCA central management, which would:

- handle programming (courses, workshops, etc.);
- make them available to interested groups (including the centre's other units) and individuals, at rates based on the different categories of users (with access not restricted to "paying" users only);
- ensure maximum utilization and proper financing, if not direct profitability (based, for example, on purchases of services by the City of Ottawa).

c) Offices

The inclusion of office space in the centre meets several objectives:

- first, it facilitates community access to tenant organizations (selected on the basis of their cultural or community role) and thus furthers the centre's role as a community focus (social aspect);
- it gives these Franco-Ontarian organizations a common base of physical and technical resources (meeting rooms, library, secretarial services) and facilitates joint projects and exchange;

- finally, from another viewpoint, it provides the centre with a stable source of revenue.

The organizations expected as tenants, most of which have expressed interest in locating in the centre, are already represented on the GCA Board of Directors:

- Théâtre-Action;
- Les Éditions l'Interligne;
- Direction-Jeunesse;
- La Fédération des Élèves du Secondaire Franco-Ontarien (FESFO);
- the Ottawa-Carleton regional offices of ACFO.

Occupying the entire third floor (see plans), these organizations would be responsible for managing the common areas available to them, including a meeting room (divisible into two sections) and a resource centre (library and photocopier). GCA central management would simply set and collect their rental payments.

d) Restaurant

The restaurant rounds out the range of activities planned for the Guigues Centre for the Arts by providing users and the community with an accessible meeting place capable of drawing a broader clientele than strictly artistic activities (given the prime location near the Byward Market).

The restaurant operation located in the Basement (see plans) would be contracted out to a private entrepreneur, (10) who would be expected to meet the general objectives of the centre and take into account the needs of the community served by the centre.

In the same manner as for the offices, the centre's administration would simply set and collect the rental payments.

C ASSIGNMENTS OF SPACE

1. Location Factors

The available space was assigned after much trial and error and various consultations with architects, administrators of cultural centres, and restaurateurs.

The allocation takes several factors into account:

- physical access for both the handling of heavy equipment (for performance hall, gallery and museum) and the mobility of the general public and particularly the disabled;
- architectural constraints, such as ceiling height, floor strength, present divisions and alteration possibilities;
- marketing concerns (similar to those of a shopping mall), evaluating the drawing power of each activity and the role of location on its impact.

The combination of these various elements resulted in the division of available space into three categories:

- basement and ground floor (except far ends of the building): public area containing the restaurant, gallery and museum;
- second floor and far ends of basement and ground floor: specialized area containing multi-purpose rooms and the audio-visual/graphics studio;
- third floor: office area.

The addition of various facilities, such as new openings (basement and main entrance) and an elevator to the third floor, should improve the accessibility of all activities.

2) Annex

The installation of the performance hall required a special solution.

Three locations were considered in turn:

- the basement (as a café-theatre);
- the second floor (with all partitions removed);
- the basement and ground floor combined (with ground floor removed).

Each option was ruled out, however, either for architectural reasons (height, structural strength) or because of the cost.

Unless the centre's objectives are radically changed, the only practical solution for the performance hall would appear to be construction of an annex to the present structure.

This solution, proposed by architect Barry Padolsky, must be worked out in greater detail in the final architectural study, but its present outline (see plans) defines the general characteristics:

- located on the north side of the present building, on part of the school's parking lot;
- partially recessed below grade, to be level with the school's basement, and rising to the top of the first floor (the equivalent of two storeys, high enough for tiered seating and the lighting system);
- directly linked with the basement, providing easy access to the restaurant and other rooms connected to the performance hall (dressing rooms, green room, etc.);
- two ground-level entries, one on the west side with box office, the other on the east, for unloading equipment.

This solution offers many indirect advantages: lower construction costs for plumbing, lighting and air conditioning; proper technical facilities (access ramp, flexibility of the hall); a definite opportunity to obtain a professional performance hall meeting the highest standards.

3) Distribution of Space

Including this addition (estimated 3500 sq. ft.), the total floor area of the centre would amount to 32,876 sq. ft.; after eliminating dead space (halls, walls, plumbing, washrooms), there would remain 21,882 sq. ft. of usable area.

This area would be distributed as follows:

Activity	Annex	Basement	Ground Floor	2nd Floor	3rd Floor	Total
Performance Hall	3,500	1,008 (1)				4,508
Gallery			1,168			1,168
Museum			1,225 (2)			1,225
AV/Graphics Studio		162 (3)	1,320			1,482
GCA Administration			560			560
Information Centre			300			300
Multi-Purpose Rooms		640		5,099		5,739
Offices					4,980	4,980
Restaurant		1,920 (4)				1,920
Total	3,500	3,730	4,573	5,099	4,980	21,882

- 1) backstage (612 sq. ft.) and green room (396 sq. ft.)
- 2) exhibition hall (560 sq. ft.) and storage (665 sq. ft.)
- 3) darkroom
- 4) including kitchen

Complementary activities occupy 61.7 per cent of the total area, with 31.5 per cent for the restaurant and offices, activities with a high rental potential.

The primary activities occupy 38.3 per cent of the total area, and the multi-purpose rooms occupy 26.2 per cent, giving a total of 64.5 per cent for actual arts activities.

This proportion fits in well with the centre's main objectives.

IV THE CENTRE'S OPERATIONS

A MANAGEMENT METHOD

The management method proposed for the centre is based on the concept of decentralized management: instead of a single structure to manage the entire centre, there would be five management units, each with its own board of directors and separate budget. Four of these self-managed units would correspond to the four major activities: the performance hall, the gallery, the museum and the audio-visual/graphics studio. The fifth unit would be the centre's central administration, handling management of the building and the operations of the information centre and the multi-purpose rooms. The offices and restaurant would be totally independent, their only link being as tenants of the building.

The reasons for choosing this method are:

- self-management of the units would make maximum use of potential resources by making each activity responsible for its own management;
- the representation given each activity would be more likely to produce a program that responds to the needs of the centre's users.

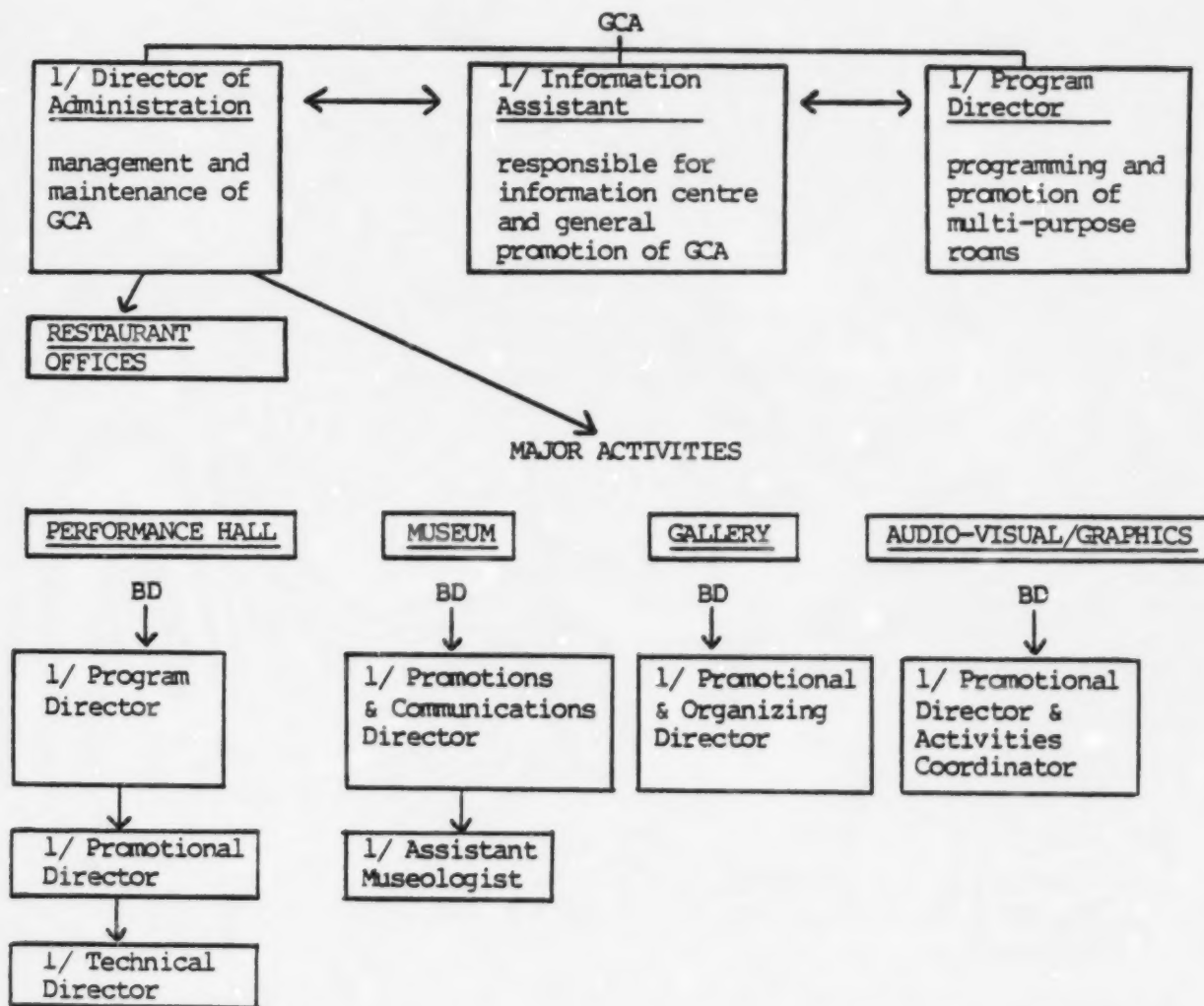
Another advantage of this method is that it reflects a trend in the francophone community towards developing cooperative forms of management (i.e. caisses populaires (credit unions), economic farm, craft, food, housing and other cooperatives, etc.).

Coordination of all components of the centre would be handled by a Board of Directors (BD) composed of :

- activities present in the centre: six representatives:
 - 1 representative appointed by the performance hall BD
 - 1 representative appointed by the gallery BD
 - 1 representative appointed by the museum BD
 - 1 representative appointed by the AV/graphics studio BD
 - 1 representative appointed by the organizations occupying office space
 - 1 representative appointed by the restaurant;
- the community of users: six representatives selected by the community to reflect the views of various interest and age groups to the greatest extent possible.

The guaranteed representation of all units in the centre would form the cornerstone of the concept of decentralization (cooperation, exchange and interaction).

MANAGEMENT METHOD FOR THE CENTRE
ORGANIZATIONAL CHART OF OPERATIONS



The representation of the four main activities would reflect their artistic and community roles. Each activity would ensure that half of its board of directors would be formed of representatives from the arts circles, and the other half from the community.

Until the opening of the centre, the Board of Directors of the present Guigues Centre for the Arts would remain the sole authority, handling:

- assignment of the independent space (offices and restaurant) in accordance with the criteria already established, which correspond to the centre's stated objectives;
- establishment of the BDs for the major activities, ensuring proper representation and a mandate that conforms to the objectives defined by the centre.

B) INDEPENDENT ACTIVITIES

1. Performance Hall

Proposed Program

This program is based on 10 months, from September to June, with the two summer months allotted as a rest period for the hall's managers, but still available to external users (festivals, summer series, etc. as offered by the Astrolabe).

This results in 203 firm performance dates (not including rehearsal dates) out of a potential 300 days, including 32 weekends (Thursday-Friday-Saturday) out of a potential 40. The open evenings and weekends would be available for rental or special events such as student or community performances, galas, and evenings of poetry or instrumental music.

This program is divided into three themes — theatre, music and cinema — to reach the broadest possible audience.

a) Theatre (professional and community season):

- 5 professional productions, with Franco-Ontarian productions given clear priority; each production would run for three weeks, with six performances a week (two on Saturday, none on Monday and Tuesday);
- 3 community productions, produced by the house; each production would run for three weeks as well, with five performances a week (none on Monday and Tuesday). (see Théâtre de l'île program)

b) Music:

- 8 double bills, with a Franco-Ontarian opening act and the main attraction; each production would run for three nights, from Thursday to Saturday;
- 4 productions of Franco-Ontarian "chansonniers": a single repeat performance of all the opening acts in the previous quarter; one night each,

in a Sunday Cabaret, for example.

c) Cinema

- 40 first-rate films (16mm) presented through a film club; one night a week (Monday or Tuesday), with two screenings.

A wide range of additional activities comes to mind as well (Canadian film week, a series based on a given actor, etc.); responsibility for developing additional programs will rest with the Program Director. This program outline provides the general model for performance hall events.

Operations

a) Permanent Staff

Implementation of this program would require 3 permanent employees:

- 1/ Program Director, to handle programming of events, administration of the budget and rental of the hall;
- 1/ Technical Director, to accommodate the performances (both on- and off-program) and oversee maintenance and use of technical equipment and, if applicable, equipment rental;
- 1/ Promotional Director, to handle promotion of events (at least 20 productions on the program, plus the film club), to sell advertising and to seek sponsors.

b) Casual Staff

Casual staff would be required to assist permanent employees with specific duties; in particular, this would include:

- evening box office employees
- a projectionist for films
- freelance technicians to set up productions
- an external accounting service.

c) Productions

All productions would be purchased, thus eliminating any direct production costs aside from technical set-up in the hall.

The only exception to this rule would be community theatre productions, which would be produced by the house, relying primarily on volunteers except for the actual production duties and occasionally some technical aspects such as set design, costumes, lighting and directing.

A production budget would have to be drawn up for each presentation.

Performance Hall
Operating Budget

<u>EXPENDITURES</u>		<u>\$258 000</u>
a) <u>Operating expenditures</u>		<u>\$129 000</u>
<u>Wages</u>		63 000
3 full-time employees \$20,000 x 3, plus benefits		
<u>Contract fees</u>		10 500
Box office: 200 evenings x \$15/evening	\$3 000	
Projection: 40 films x \$50/film	2 000	
Freelance technicians: 300 hours x \$10	3 000	
Accounting: external service	2 500	
<u>Rent</u>		20 500
4,508 sq. ft. x \$4.50/sq. ft./year (rounded)		
<u>Other current expenditures</u>		20 000
Hydro: 12 months x \$1,000/month	\$12 000	
Telephone (estimate)	3 000	
Office expenses (estimate)	3 000	
Miscellaneous (travel, etc.)	2 000	
<u>Promotion and advertising</u>		15 000
Programs, posters, announcements (posters are generally provided free of charge)		
b) <u>Program costs</u>		<u>\$129 000</u>
<u>Theatre</u>		75 000
Professional productions		
5 productions x 3 weeks x \$4,000/wk.	\$60 000	
Community productions		
3 productions x \$5,000/production*	15 000	
* Production budget:		
Production	2 000	
Director and technicians	1 000	
Set and costumes	1 500	
Posters	500	

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<u>Music</u>	44 000
"Double bills"	
8 productions x \$5,000/prod. (3 evenings)	\$40 000
"Franco-Ontarian" productions	
4 productions x \$1,000/prod. (1 evening)	4 000
<u>Cinema</u>	10 000
40 films x \$250/film	
<u>REVENUES</u>	\$258 000
a) <u>Box office receipts</u>	<u>\$137 000</u>
<u>Theatre</u>	76 500
Professional productions	
5 prod. x 3 wk. x 6 performances x 100 seats x \$6	\$54 000
Community productions	
3 prod. x 3 wk. x 5 performances x 100 seats x \$5	22 500
<u>Music</u>	39 600
"Double bills"	
8 prod. x 3 evg. x 200 seats x \$7.50	\$36 000
Single acts	
4 prod. x 1 evg. x 150 seats x \$6	3 600
<u>Cinema</u>	21 000
40 films x 2 screenings x 75 seats x \$3.50	
b) <u>Other revenues</u>	<u>\$54 000</u>
<u>Hall rental</u>	35 000
100 evenings at variable rates	
- 50 evenings at \$500	
- 25 evenings at \$300	
- 25 evenings at \$100	
<u>Advertising and sponsors</u>	14 000
20 productions x average revenue of \$700	
<u>Memberships</u>	5 000
1,000 members x \$5 annual membership fee	
c) <u>Grants</u>	<u>\$67 000</u>
Secretary of State	30 000
Ontario Arts Council (Franco-Ontarian Office/On Tour)	15 000
Canada Council	7 000
Regional Municipality of Ottawa-Carleton	15 000

2. Gallery

Proposed Program

a) Exhibitions

Aside from the special projects developed by the gallery's director during program development, the gallery would act essentially as an exhibition space for the various visual media, with priority given to francophone artists from the region, and from the rest of the province as well.

Plans call for:

- eight (8) exhibitions by professional artists, running for three to four weeks each, with possible alternation between individual and group exhibitions;
- one continuing exhibition presenting a cross-section of works by Franco-Ontarian artists and a collection of lithographs and silk-screen prints by artists from the region;
- finally, special opportunities for amateurs (students and adults) to jointly exhibit their work for short periods.

b) Other Activities

The gallery's director would also work closely with the GCA to schedule visual arts workshops (see multi-purpose rooms) and could also organize seminars or conferences with guest artists to develop an appreciation for various artistic techniques.

c) Operations

Programming and promotion would be handled by a promotional and organizing director with close contacts in arts circles. In addition to organizing and setting up exhibitions, the director would also be responsible for administration of the gallery.

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Gallery
Operating Budget

<u>EXPENDITURES</u>		<u>\$41 500</u>
a) <u>Operating expenditures</u>		<u>\$29 500</u>
<u>Wages</u>		21 000
Promotional and Organizing Director		
<u>Rent</u>		5 500
1,168 sq. ft. x \$4.50 (rounded)		
<u>Other current expenditures</u>		3 000
Offices expenses	\$1 000	
Telephone	1 000	
Insurance	1 000	
b) <u>Program costs</u>		<u>\$12 000</u>
Exhibition costs		
8 exh. x \$1,500. (artist's fee		
Promotional and opening-night expenses)		
<u>REVENUES</u>		<u>\$41 500</u>
a) <u>Direct revenues</u>		<u>4 500</u>
Receipts from sales		
20 per cent x \$10,000		2 000
Membership fees		
100 x \$25		2 500
b) <u>Grants</u>		<u>\$37 000</u>
Canada Council		10 000
Ontario Arts Council		12 000
Ministry of Citizenship and Culture		5 000
Secretary of State		10 000

3. Museum

Proposed Program

a) Exhibits:

- Permanent Historical Exhibit

The permanent historical exhibit would be centred around the history of Regulation 17, "The Battle of Guigues School" and the status of French Canadians in Ontario at the turn of the century.

- Special Thematic Exhibits

Two special thematic exhibits would be presented by the museum on themes such as the history of school battles in Ontario, the beginnings of ACFEO and today's ACFO, AEFO and the role of teachers in the survival of the Franco-Ontarian community, the role of the Catholic Church in francophone settlement in Ontario and its ambiguous attitude towards the language issue, and so on; each exhibit would run for three months, and would be accompanied by conferences and receptions with special guests.

- Visiting Exhibits

Touring exhibits dealing with French Canadian heritage could also be included in the program, either as visiting exhibits or through an exchange program.

b) Complementary Activities

- Guided tours

A system of tours aimed primarily at school groups would be offered to explain the current exhibits. The production of teaching aids would round out this service.

- Brochures

Explanatory brochures would be produced for each exhibit and, initially, for the permanent exhibit, containing historical notes, photographic reproductions, etc.

- Conferences

As an extension of the themes treated by the exhibits, series of conferences could be developed for the mature public (i.e. guest speakers such as Germain Lemieux, Monseigneur Plourde, Gaëtan Vallières, etc.).

c) Workshops

Practical workshops in museology could also be offered to the community, with the aim of gradually forming a network of volunteers involved with the museum.

Operations

The success of this program would depend on two employees supported by a group of volunteers from the community:

- 1/ Promotions and Communications Director, to handle programming, budget administration, promotion of activities, the sale group tours and the production of information brochures;
- 1/ Assistant Museologist, to set up exhibits, guide group tours and handle maintenance of the museum.

Museum
Operation Budget

<u>EXPENDITURES</u>		<u>\$76 500</u>
a) <u>Operating expenditures</u>		<u>\$53 500</u>
<u>Wages</u>		42 000
Promotions and Communications Director	21 000	
Assistant Museologist	21 000	
Rent		5 500
1,225 sq.ft. x \$4.50 (rounded)		
<u>Other current expenditures</u>		3 000
Office expenses and telephone		
<u>Promotion and advertising</u>		3 000
b) <u>Program costs</u>		<u>\$23 000</u>
<u>Exhibits</u>		14 000
Special exhibits	10 000	
Visiting exhibits	3 000	
Permanent exhibits (preservation)	1 000	
<u>Complementary activities</u>		\$9 000
Brochures	6 000	
Teaching manuals	2 000	
Conferences	1 000	
<u>REVENUES</u>		<u>\$76 500</u>
a) <u>Exhibits</u>		<u>\$15 000</u>
Group tours		
200 tours x \$75/tour		
b) <u>Complementary activities</u>		<u>\$25 500</u>
Brochures		20 000
Conference admissions 50 participants x 5 conf. x \$2		500
Advertising and sponsors 3 brochures x \$1000		3 000
Special joint projects		2 000
c) <u>Grants</u>		<u>\$36 000</u>
National Museums		16 000
Secretary of State		10 000
Ministry of Citizenship and Culture		10 000

4. Audio-Visual/Graphics Studio

Proposed program

a) Studio Club

The studio would provide a clientele of primarily amateurs and semi-professionals with an array of equipment in the fields of graphics (production and mounting), photography (darkroom and slide show production), and video (camera and monitor), allowing them to carry out modest projects and experiment with various audio-visual techniques. The club's operations would be financed through annual membership fees.

b) Resource Centre

The studio would also serve as a resource centre for organizations interested in purchasing audio-visual services, by providing them with a group of resource-people (graphic artists, photographers, etc.) and a consultation service to assist them in developing projects and designing the actual production.

Operations

The studio's operations would be managed by a full-time coordinator, responsible for promoting the services offered, providing a permanent contact for club members (supervision of facilities and technical advice), developing a workshop program in conjunction with the GCA in the graphics and audio-visual fields. The coordinator would also administer the studio's budget.

Audio-Visual/Graphics Studio
Operation Budget

<u>EXPENDITURES</u>		\$35 000
a) <u>Operating expenditures</u>		<u>\$33 000</u>
<u>Wages</u>		21 000
Coordinator		
<u>Rent</u>		6 500
1,482 sq. ft. x \$4.50 (rounded)		
<u>Other current expenditures</u>		5 500
Office expenses	\$2 000	
Telephone	1 000	
Miscellaneous	500	
Promotion and advertising	2 000	
b) <u>Program costs</u>		<u>\$2 000</u>
Club operations		
<u>REVENUES</u>		<u>\$35 000</u>
a) <u>Membership fees</u>		<u>\$5 000</u>
100 members x \$50		
b) <u>Service contracts</u>		<u>\$5 000</u>
c) <u>Grants</u>		<u>\$25 000</u>
Secretary of State		15 000
Ontario Arts Council		10 000

C CENTRAL ADMINISTRATION OF THE GIGUES CENTRE FOR THE ARTS

Role

The central administration (GCA) would serve as the foundation for the centre's operations, and provide liaison between all activities present in the centre. It would operate at several levels:

- handle general administration of the centre, including management of the physical facilities, on behalf of the central board of directors (see management method); handle building maintenance (heating, janitorial services, normal repairs), collect rent payments and plan short- and long-term development;
- handle operations of the multi-purpose rooms, by setting up a program of activities (workshops, courses, conferences), and by monitoring the use of these rooms by individuals and groups (artists, community groups);
- handle general promotion of the centre, through the information centre (reception and brochures) and through institutional advertising;
- provide overall sound financial management, provide technical support to the other units and assume a leading role in seeking private funding.

Operations

All of these duties would be performed by a staff of three (3) filling the following positions:

- 1/ Director of Administration, responsible for the central operating budget and serving as resource person for the other units;
- 1/ Program Director, supervising the operations and use of multi-purpose rooms;
- 1/ Information Assistant, responsible for the information centre and general promotional duties.

Guigues Centre for the Arts
Operating Budget

<u>EXPENDITURES</u>		<u>\$180,000</u>
a) <u>Operating expenditures</u>		<u>\$145,000</u>
<u>Wages</u>		63,000
Director of Administration	21,000	
Program Director	21,000	
Information Assistant	21,000	
<u>Other current expenditures</u>		15,000
Offices expenses 12 months x \$250.	3,000	
Telephone 12 months x \$250.	3,000	
Advertising and promotion 3 quarters x \$1,000.	3,000	
Mailings 2000 mailings x 3 quarters x 30¢	2,000	
Travel expenses 2 persons x \$1,000.	2,000	
Auditing	2,000	
<u>Maintenance costs</u>		67,000
Heating & hydro	25,000	
Janitorial services	25,000	
Security	5,000	
Repairs	10,000	
Liability insurance	2,000	
Taxes (?)		
b) <u>Program expenditures</u>		<u>\$35,000</u>
Coordinator's fees		30,000
20 workshops x \$1,500./coordinator		
Supplies		5,000
20 workshops x \$250.		

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42.

REVENUES

\$180 000

a) Direct revenues

\$130 000

Rent (rounded)

97 000

Offices	4 980 pi2 x \$8.5	42 330
Restaurant	1 920 pi2 x \$9	17 280
Performance hall	4 508 pi2 x \$4.5	20 286
Museum	1 225 pi2 x \$4.5	5 512
Gallery	1 168 pi2 x \$4.5	5 256
Audio-visual/ graphics studio	1 482 pi2 x \$4.5	6 669

Registration fees

15 000

20 workshops x 15 participants x \$50.

Room rentals

10 000

(7 multi-purpose rooms, including 1 room
used every evening for workshops)

Sales of supplies (information centre)

3 000

Donations

5 000

b) Grants

\$50 000

City of Ottawa (Purchase of services)

D BALANCE SHEET

Although each activity can be analysed separately, a general balance sheet of the centre's operations is useful in assessing the entire project and comparing it with similar centres.

Four indicators were retained for this purpose:

- permanent staff employed;
- total operating budget;
- distribution of grants;
- public served.

1. Permanent Staff Employed

Based on the proposed programs for each activity, ten (10) employees would be required to operate the centre efficiently. They would be assigned as follows:

Activity	Permanent Employees	Other
Performance Hall	3	Freelance
Gallery	1	-
Museum	2	-
AV/Graphics Studio	1	Freelance
GCA	3	Freelance
Total	10	...

Compared to other cultural or community centres, (11) this figure appears very reasonable in terms of the planned program.

The centre is dependent on the active participation of volunteers, which should be fostered by the concept of several boards of directors and of card-carrying members, as well as freelance specialists, another mechanism for promoting outside involvement.

This figure is strong evidence of the desire to minimize internal bureaucracy, and a convincing argument in favour of the management method developed from that desire.

2. Total Operating Budget

A summary of the preceding budgets produces the two tables below:

a) Summary of Expenditures (\$)

Activity	Operations	Programs	Total
Performance	129,000	129,000	258,000
Gallery	29,500	12,000	41,500
Museum	53,500	23,000	76,500
AV/Graphics Studio	33,000	2,000	35,000
GCA	145,000	35,000	180,000
Total	390,000 65.9%	201,000 34.1%	591,000 100.0%

b) Summary of Revenues (\$)

Activity	Direct revenues	Grants	Total
Performance Hall	191,000	67,000	258,000
Gallery	4,500	37,000	41,500
Museum	40,500	36,000	76,500
AV/Graphics Studio	10,000	25,000	35,000
GCA	130,000	50,000	180,000
Total	376,000 63.6%	215,000 36.4%	591,000 100.0%

The total operating budget therefore amounts to \$591,000., split into 65.9 per cent for operating expenditures and 34.1 per cent for program expenditures, with 63.6 per cent of this total financed from direct revenues and 36.4 per cent from grants.(12)

Detailed analysis of this budget reveals the unequal contribution of the activities to the various budget items. For instance, the performance hall, with an operating budget of \$258,000. (almost 44 per cent of the total budget), accounts for only 33 per cent of the operating costs but 66 per cent of the program costs. It also accounts for 51 per cent of the revenues from grants. In contrast, the audio-visual/graphics studio has an operating budget of \$35,000. (6 per cent of the total budget), consumes a high proportion of the operating costs (8 per cent of total operating expenditures compared to 1 per cent of program expenditures) and contributes only 3 per cent of the direct revenues, while accounting for 12 per cent of the total grants.

These disparities, linked to the nature of the activities, lend support to:

- the multidisciplinary approach forming the centre's fundamental concept: activities with little drawing power (and thus with small revenues) should eventually benefit from the impact of popular activities located in the same building;
- the choice of the decentralized management approach: in a centralized approach, the unequal viability of various activities might result in cuts in

activities registering large deficits.

These options, staunchly supported by the centre's promoters, would appear to constitute both the originality and the challenge of the centre, (13) while avoiding the creation of an administrative monster: both the size of the total budget and the expected percentage of direct revenues appear to be perfectly in order for a project of this type (compared with the Centre des Jeunes in Sudbury or the Théâtre du P'tit Bonheur in Toronto).

3. Sources of Grants

These conclusions are supported by the summary of grants and their distribution by government source:

Source of grants	Performance Hall	Gallery	Museum	AV/Graphics Studio	GCA	Total
City of Ottawa					50,000	50,000
R.M.O.C.	15,000					15,000
Secretary of State	30,000	10,000	10,000	15,000		65,000
Ontario Arts Council	15,000	12,000		10,000		37,000
Canada Council	7,000	10,000				17,000
Ministry of Citizenship and Culture		5,000	10,000			15,000
National Museums			16,000			16,000
Total	67,000	37,000	36,000	25,000	50,000	215,000

This table illustrates the diversity of sources of expected grants and the relevance of their assigned uses:

- the City of Ottawa will be asked to finance the workshops (purchase of services);
- the Secretary of State will be solicited for the cultural nature of the centre and its role in motivating the francophone community in the region (and province);
- the Ontario Arts Council (OAC) and Canada Council (CC) will be asked to contribute to artistic activities;
- the Ministry of Citizenship and Culture (MCC) will be solicited for funding for administration of the gallery and museum.

The amounts of funding requested seem quite realistic in relation to other organizations and previous experience. However, they are still working assumptions that must be discussed with each authority involved.

4. Public Served

While it may seem difficult to determine the total number of users who would have access to the centre through one or more activities, the proposed programs for some activities (based on demographic data and consumer statistics) can

provide a general idea. The projections for the performance hall give an attendance of 24,900, divided among theatre (13,400), music (5,400) and the film club (6,000). The museum should welcome 30,000 visitors, through school tours (6,000 students from francophone schools and immersion courses) and public admissions (an estimated 25,000 people, including tourists). The less popular multi-purpose rooms, gallery and studio expect to serve about 1000. When restaurant patrons and visitors to organizations located in the offices are added, we can obtain a fairly accurate picture of the centre's projected impact.

From its location in a population basin of 250,000 francophones and in the heart of the largest Franco-Ontarian city, the Guigues Centre for the Arts could certainly expect an impact in keeping with the scope of its budget and expected grants.

V PHYSICAL FACILITIES

As with most similar projects, (14) the physical facilities for the Guigues Centre for the Arts involve a fairly large capital outlay. Of course, this is a one-time cost which, when amortized over the centre's expected useful life, represents a small amount compared to the annual operating budget.

This point justifies the special attention to the centre's construction, whether it be renovation or installation of equipment required for the various activities. The savings that might be achieved at this stage would probably be quite small to the resulting loss in future revenue (from rental of the performance hall, for example).

The assessment of initial costs therefore is based on certain standards of quality, most of which have already been discussed (sections III and IV).

The costs cover three forms of investment:

- acquisition of the school;
- renovation and alterations;
- preliminary work for starting up activities.

A ACQUISITION OF THE SCHOOL

Guigues School is now owned by the Ottawa Roman Catholic Separate School Board (ORCSSB) which has been seeking a buyer since the school was closed in 1979.

There are limitations, however, on the sale of the school (building and land):

- the existing zoning regulations of the City of Ottawa (Appendix 7);
- the School Board's own desire to sell the school to a francophone organization for a community project, given the school's history and importance to the francophone community.

These conditions appear to favour the Guigues Centre for the Arts project, but in no way indicate under what terms the school might be handed over, even though the nature of the project should normally result in "friendly" negotiations.

To place the transaction on an objective footing, an expert was consulted, and the following figures were obtained:

- the estimated theoretical value of the school is \$350,000.:
 - .value of the land - \$135,000. (\$4/ sq. ft.)
 - .value of building - \$200,000.
- the market value is estimated at between \$200,000. and \$250,000. under current real estate market conditions and the zoning in force.

The expert consulted suggests submitting an offer to buy at \$150,000. The Board of Directors of the Guigues Centre for the Arts would hope to obtain the school for the nominal sum of \$1., in view of the francophone, non-profit and cultural nature of the project.

The outcome of this stage cannot be predicted, since it depends on the eventual negotiations with the school board based on this study. In any event, the

median value of \$250,000., halfway between the suggested offer and the theoretical value of the property, will be retained as the cost of acquisition.

The hypothetical costs of acquiring the school will be considered in the financing, with the difference between the median value and any school board offer below that value included as a contribution to the establishment of the Guigues Centre for the Arts.

B RENOVATIONS

To obtain a detailed estimate of the cost of altering and renovating the school (including construction of the annex), Daoust Construction, which specializes in this type of work, was asked to submit a quotation.

This estimate, based on the planned project, amounts to a total of \$1,493,000. (Appendix 13), which includes all exterior and interior work to the finished-wall stage, but does not exclude specific work for each activity (furnishings and equipment).

The detailed estimate is:

a) <u>Demolition</u>	<u>\$42 634</u>
b) <u>Exterior</u>	<u>\$254 380</u>
Sewers, grading, electrical conduit, paving, etc.	58 400
Masonry	82 080
Roofing	64 800
Roofing (extension)	23 500
Entry doors	15 600
Dock	10 000
c) <u>Interior (infrastructure)</u>	<u>\$429 365</u>
Plumbing and sprinklers	120 165
Air conditioning, heating and ventilation	159 200
Wiring	150 000
d) <u>Interior (structure)</u>	<u>\$367 231</u>
Floors	72 555
.plywood	
.carpet	
Ceilings (suspended)	62 250
Doors	24 290
Walls (gyproc)	39 000
Windows	86 550
Elevator	67 000
Ramp (disabled)	15 586

e) <u>Interior (finishing)</u>	<u>\$93 200</u>
Painting	28 530
Framing	13 410
Reinforcing steel	4 250
Tiling (foyer, washrooms)	14 530
Carpentry	13 980
Hardware	13 200
Miscellaneous metals	5 300
f) <u>Unspecified costs</u>	<u>\$100 000</u>
<u>Subtotal</u>	<u>\$1 286 810</u>
g) <u>Project management</u>	<u>\$128 681</u>
h) <u>Other costs</u>	<u>\$77 000</u>
Architect's commission	70 000
Surety bond (guarantee of performance)	7 000
<u>Total</u>	<u>\$1 492 491</u>

It will be noticed that this estimate includes elements that might obtain specific financing:

- restoration work (doors, windows, ceilings, etc.) eligible for heritage preservation programs (Ontario Heritage Foundation, Heritage Canada);
- facilities for the disabled (elevator, access ramps), eligible for grants under a special Wintario program.

The possible sources of financing will be considered when drawing up the initial budget.

C EQUIPPING THE CENTRE

The last item on this list of capital expenditures is the cost of equipping the centre, representing the equipment and materials required to start up each activity.

Based on the proposed programs, these costs were computed for each activity (a more detailed account appears in the appendix).

1. Performance Hall

The cost of equipping the performance hall is estimated at \$187,836. This is easily the most expensive facility, because of the varied uses planned for the hall: theatre, music, dance, films, night club, etc.

These costs include:

- major items: 250 removable seats on folding tiers, a fully collapsible portable stage, a spring floor providing a flexible open area with adequate space for all disciplines, curtains and furniture for backstage rooms

(dressing rooms and green room);

- technical and miscellaneous equipment: a lighting system to meet the needs of all users, particularly theatre groups, a sound system and acoustic quality meeting the specific standards of professional musicians, a 16mm film projection system and a piano.

<u>Major items</u>	62 000
Tiers and removable seats	25 000
Portable stage and spring floor	17 000
Curtains	5 000
Backstage rooms	15 000
<u>Technical equipment</u>	99 670
Lighting system	60 500
Sound system	33 460
Projection system	6 800
<u>Miscellaneous (piano)</u>	9 000
<u>Contingency (10 per cent)</u>	17 076
Total	<u>\$187 836</u>

2. Gallery

The cost of equipping the gallery is estimated at \$28,000. This includes three basic elements indispensable to an adequate exhibition space:

- lighting: control of ultraviolet or infrared radiation, which attacks materials, through the installation of draperies or blinds and ultraviolet filters on windows; a track lighting system to light exhibits;
- humidity control: to protect works of art, two humidifiers and one dehumidifier are required;
- space: exhibition space is provided through portable exhibition panels which offer maximum flexibility.

Additional requirements are material for classifying works (light tables, proof files), labelling and hanging supplies as per plans, security equipment and minimal office facilities.

Lighting	10 000
Humidity	1 000
Space	5 000
Exhibition materials	5 000
Security	4 000
Office	500
Contingency (10%)	2 500
Total	<u>\$28 000</u>

3. Museum

The costs of equipping the museum amount to \$44,750, to meet museological preservation standards. As in the case of the gallery, these include three elements:

- lighting: must be flexible, with dimmer controls to avoid overheating exhibits;
- humidity: controlled through humidistats and thermostats, the use of moisture-resistant construction materials and filtered ventilation system;
- space: organized with modular exhibition panels, display cases, blocks, ladders and platforms providing maximum spatial flexibility, plus a freight elevator and loading ares.

Also required are preservation materials as per plans, fire prevention and security equipment, and minimal office facilities.

Lighting	4 000
Humidity	7 500
Space	15 000
Materials	7 750
Security	6 000
Office	500
Contingency	4 000
Total	<u>\$44 750</u>

4. Audio-Visual/Graphics Studio

The audio-visual/graphics studio is composed of three separate areas, a darkroom (laboratory), photography and sound studio and a graphics workshop. These three areas would cost \$77,655 to equip.

These costs include three facilities:

- a darkroom (laboratory) equipped with enlargers, basins with filtered and temperature-controlled water supply, acid baths, timers, etc.;
- a photography and sound studio, a multi-purpose area for recording sound, mounting slide shows and preparing projects; this area will serve as a mounting and sound studio, as well as an office. The sound studio requires a high level of technical quality to meet professional recording standards, and therefore must include a control booth with double window and specialized equipment. For video projects, the studio will contain video and super 8mm film equipment.
- a graphics studio with necessary equipment and materials for graphic arts (drafting table, light table, waxing machine, etc., and support technology, headliner, photocopy machine, graphics camera) and equipment and accessories for lithography, engraving and silk-screening.

The only special equipment for the rooms themselves is a ventilation system for silk-screening operations.

Darkroom (laboratory)	10 635
Photo/sound studio	26 920
Graphics workshop	31 320
Insulation, security, ventilation	1 780
Contingency (10%)	7 000
Total	<u>\$77 655</u>

5. Multi-Purpose Rooms

The multi-purpose rooms would be lightly equipped at an estimated cost of \$40,000. (for seven rooms). Five of these rooms would be designated for arts use and two for meetings; they would be equipped as follows:

- one room for dance, equipped with mirrors, bars, lockers, mats and a sound system, at an estimated cost of \$5,000.;
- one room for music, equipped with a piano, music stands and rehearsal furniture, at an estimated cost of \$10,000. with \$9,000. of this for the piano;
- one room for theatre, equipped with a few lighting fixtures, costume hanging space, music stands and simple furniture, at an estimated cost of \$2,000.;
- two rooms for visual arts, one equipped with easels and stools, chairs and tables, lighting, sink and storage space, the other equipped with pottery wheels, a kiln, workbenches, sink, a few sculpting tools and a ventilation system, at an estimated cost of \$13,000.;
- one conference room seating 100, equipped with sufficient folding chairs and tables, a public address system and a 16mm projection system, at an estimated cost of \$8,000.;
- one meeting room in the basement, adjacent to the restaurant, equipped with tables and chairs and adequate lighting, and designed to change into a reception hall, at an estimated cost of \$2,000.

6. Guigues Centre for the Arts Information Centre and Administration

The Centre's central administration will require only the standard office equipment required for efficient operations (desks, chairs, typewriter, photocopy machine, etc.), while the information centre should be equipped with a glassed-in bay, racks for folders, magazines and newspapers, and a sales counter for sales and promotion of the centre's activities. The cost of setting up the central administration and information centre is estimated at \$15,000.

7. Offices

The offices will be equipped primarily by their tenants. The Guigues Centre for the Arts will provide portable partitions for creating separate work spaces, and a common meeting room (tables and chairs) with a retractable wall and bulletin boards. The cost of setting up the offices and meeting room is estimated at \$10,000.

8. Restaurant

The initial capital costs for the restaurant (estimated at \$120,000) are not included in the costs for the Centre because plans call for the restaurant to be

contracted out to a private entrepreneur, who will provide the initial investment.

9. Total Budget for Equipping the Centre

The sum of all the above costs amounts to a total investment of \$404,341, broken down as follows:

Performance Hall	\$188 936
Gallery	28 000
Museum	44 750
Audio-Visual/Graphics Studio	77 655
Multi-Purpose Rooms	40 000
Information Centre and Administration	15 000
Offices	10 000
Total	<u>\$404 341</u>

D TOTAL CAPITAL BUDGET

The sum of the three capital items gives the total initial costs for the Centre, amounting to \$2,150,000, distributed as follows:

Acquisition	\$250 000
Renovation (rounded)	\$1 500 000
Equipment (rounded)	\$400 000

The possible sources of financing these expenditures can be separated into five categories, based on character and origin:

- local sources, such as the City of Ottawa and the Separate School Board;
- private sources, including the community, clubs, organizations, companies and foundations;
- provincial grants, particularly the Wintario capital grants program (Ministry of Citizenship and Culture);
- federal grants, including those from the National Museums and the Secretary of State;
- specific provincial or federal grants, such as those mentioned earlier for heritage projects (Heritage Foundations) and facilities for the disabled (special Wintario program).

1. Local Sources

The participation of local sources is obviously essential to the project's success, since they represent the people who will be directly affected by the centre.

- The School Board, as owner of the school, is the first source in a position to assist the project. Its willingness to turn over the school for the nominal sum of \$1 would in fact be equivalent to a donation of \$250,000. Although this arrangement may be the most desirable for the Centre, it cannot be taken for granted without a commitment from the School Board. For the moment, three working assumptions have been drawn up for acquisition of the

school:

- ASN 1) purchase price of \$1. corresponding to a donation of \$250,000.;
- ASN 2) purchase price of \$150,000. corresponding to a donation of \$100,000.;
- ASN 3) purchase price of \$250,000. (full amount).

- The City of Ottawa has already publicly expressed its support. Its contribution will not be limited by a ceiling, but instead by a pro-rata clause under which it will grant 75¢ for every \$2 obtained from other sources. Theoretically, the maximum grant available under this arrangement would be \$586,000 (to supplement \$1,564,000 obtained from other sources). In practice, however, based on earlier discussions, we will retain the amount of \$500,000. It should be stressed that although the City of Ottawa is the only municipal source mentioned here, some minor contribution at least should be expected to follow from other municipalities and the Regional Municipality of Ottawa-Carleton, which will also benefit from the Centre. The figure shown should therefore properly be labelled "City of Ottawa and other municipalities".

2. Private Sources

The Centre's patrons are also a vital source of financing, since they will be affected more directly than municipal governments. Their contribution could take three forms:

- individual donations through general fundraising;
- donations from service clubs (Richelieu, Knights of Columbus, etc.);
- donations from businesses and foundations.

Plans for fundraising are contained in a separate paper drawn up by the Board of Directors of the Guigues Centre for the Arts; the total target has been set at \$300,000 (\$5 per capita from the immediate population of 60,000 francophones living in Ottawa), which is high but still realistic.

3. Wintario

Wintario's capital grants program definitely constitutes a major source of financing. Based on the guidelines for 1982-83, the program could provide grants equal to:

- up to half of the first \$1 million of eligible net costs for the projects;
- an additional one-tenth of eligible net costs over \$1 million.

The net costs of a project are based on the total cost less all other federal and provincial grants.

Taking into account all other federal or provincial sources not yet listed, the eligible amount can be computed by adding to the first \$500,000 from local and private sources, 1/9 of the remaining amount under the three assumptions retained. This figure ranges from \$561,000 under ASN 1) to \$533,000 under ASN 3), which we will round off to \$550,000 for the three.

4. Federal Sources

These sources are normally considered as complementary, but they do exist and

their contribution can be justified not only by the scope of the project, but also its location in the National Capital.

- The National Museums generally provide financial assistance to new museums and galleries. If the cost of setting up these facilities (\$72,000 total for the gallery and museum) and their share of the acquisition and renovation costs are combined, a total of about \$100,000 could be requested.
- Although the Secretary of State has no definite capital grants program, it often provides financial assistance to capital projects for cultural purposes, whether these serve the anglophone or francophone communities.(15) The Guigues project appears to have two claims to this assistance, first because of its artistic and cultural role in the National Capital, and second, because of its francophone focus in the largest Franco-Ontarian city (and as the metropolis for francophones throughout Ontario).

Consequently, significant support could be expected from the Secretary of State, computed to balance the overall budget based on the three assumptions:

ASN 1): \$250,000

ASN 2): \$400,000

ASN 3): \$500,000

These figures would in fact make the Secretary of State the project's guarantor, regardless of the outcome of negotiations with the School Board. Although this course may not be the safest, it is commonly used by the Secretary of State due to the absence of specific programs. The figures proposed are also preliminary and subject to subsequent, more thorough negotiations. The amounts indicated do, however, appear to be in line with grants approved for similar project.

5. Specific Grants

The total cost of establishing the centre includes some options that are not indispensable to the centre's operation but do increase its interest and drawing power. Specific sources of financing exist for these options which could directly cover the additional costs involved:

- Heritage Foundations (provincial and federal) should be able to finance the major portion of restoration costs for preserving the original woodwork (doors, windows, baseboards, wainscot and banisters) and ceilings dating back to the school's construction in 1905. These decorative elements would preserve the building's historic appearance and would enrich the centre by their own heritage value. The additional cost for this restoration work is estimated at \$200,000.

6. Balance Sheet

The balance sheet for these various sources of financing is summarized below:

Sources of financing	ASN 1)	ASN 2)	ASN 3)
a) local sources	<u>750 000</u>	<u>600 000</u>	<u>500 000</u>
- ORCSSB	<u>250 000</u>	<u>100 000</u>	-
- City of Ottawa & municipalities	500 000	500 000	500 000
b) private sources	<u>300 000</u>	<u>300 000</u>	<u>300 000</u>
c) Wintario	<u>550 000</u>	<u>550 000</u>	<u>550 000</u>
d) federal sources	<u>350 000</u>	<u>500 000</u>	<u>600 000</u>
- National Museums	<u>100 000</u>	<u>100 000</u>	<u>100 000</u>
- Secretary of State	250 000	400 000	500 000
e) specific grants	<u>200 000</u>	<u>200 000</u>	<u>200 000</u>
- Heritage Foundations	<u>100 000</u>	<u>100 000</u>	<u>100 000</u>
TOTAL	2 150 000	2 150 000	2 150 000

These figures clearly reveal that the cooperation of all sources is absolutely necessary if the project is to succeed. In this perspective, Assumption 1) would appear to be the most realistic.

The scope of the project would make it difficult to forgo any single contribution, as this would place an excessive burden on others, an option that is for all practical purposes unacceptable and not negotiable.

CONCLUSION

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In light of the results of this study, the real needs of a centre such as the Guigues Centre for the Arts have been clearly demonstrated. Somewhat unique in its approach, since it brings together a large number of artistic structures and meets therefore the need for a "higher profile" of Franco-Ontarian artists, the Centre does not want to confine itself to artists; it would prefer to be a meeting place where the community can appreciate its artists as well as develop its own tools of artistic expression. This interaction can also be found in the programming developed for each activity.

If the Savard Report could, in 1977, refer to the impact of cultural development on the Franco-Ontarian community while reflecting on its fragile character because of its lack of permanent structures, what would it say today, five years later? Maybe that the arts community has evolved to a great extent while its infrastructure has not been developed.

The Guigues Centre for the Arts located in the heart of the francophone metropolis of Ontario is therefore the location par excellence for the promotion and development of the Franco-Ontarian culture. It would also end the cultural "survival period" and mark the beginning of new stable growth.

It will indubitably not be an easy project to implement but it remains a feasible and viable project where the initial capital outlay is minimal compared to the objectives sought and where the contribution of each and everyone will also be essential for its success.

The opening of the Centre is proposed for January 1984. The following timetable has been established:

Negotiations for the acquisition (Ottawa Roman Catholic Separate School Board)	September 1982
Request for Grant (City of Ottawa, Wintario, Secretary of State, National Museums, Heritage Foundations, ...)	October 1982
Start of Fundraising Campaign	November 1982
Start of Construction Work	April 1983
Opening of the Centre	January 1984

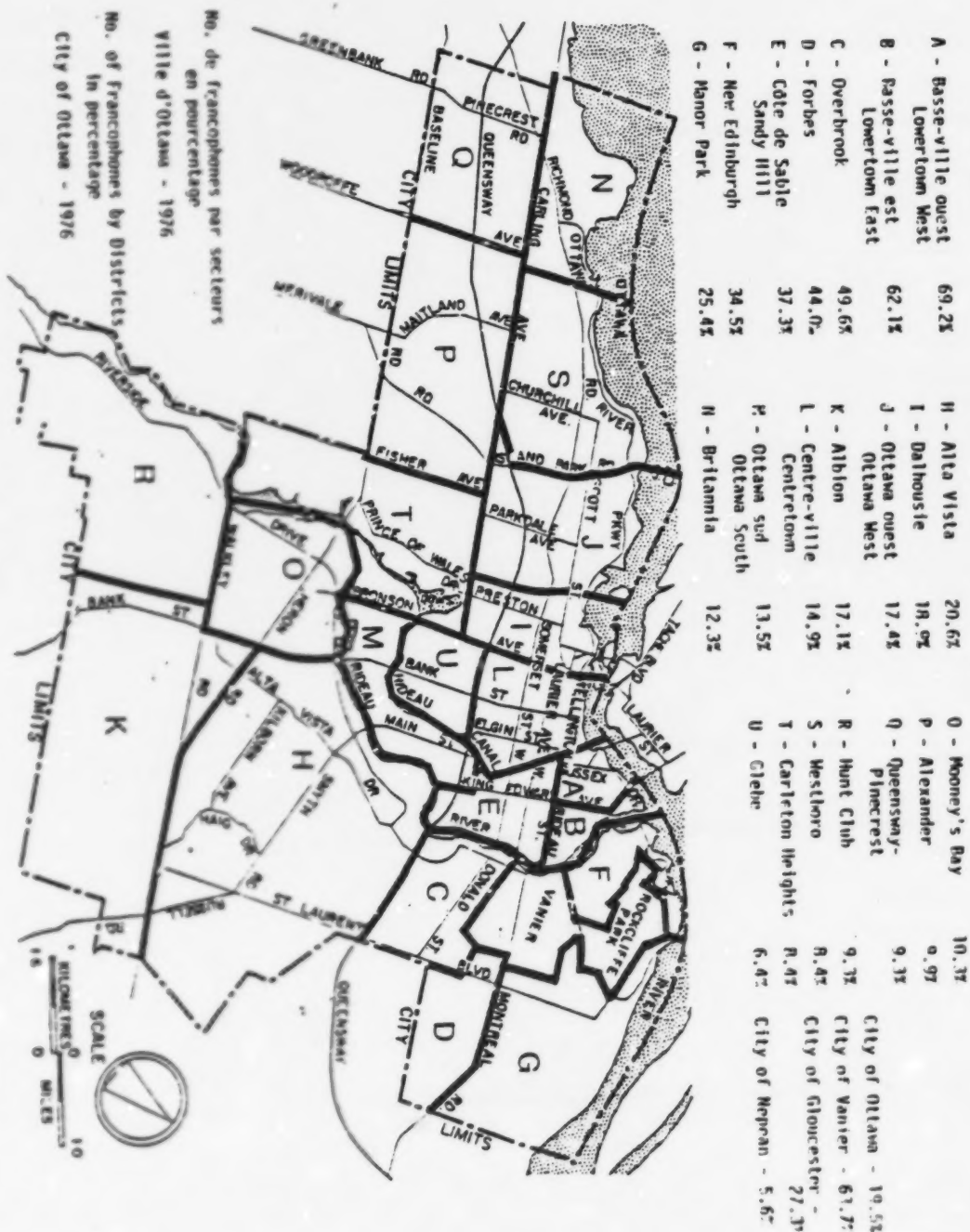
APPENDIX 1

TABLE 1
DISTRIBUTION OF THE POPULATION BY AGE GROUP AND BY DISTRICT

District	Census Tract	Pop. Tot.	Pop. Fran.	%	%		
					0-19	20-54	55+
Alta Vista (E)	5(2/3), 6, 7.01, 8, 9, 10, 11.01, 11.02	43,861	9,043	20.6	33.3	49.4	18.1
Overbrook (E)	12, 13	10,637	5,280	49.6	37.4	42.4	20.2
Sandy Hill (E)	14, 50, 51, 52	13,116	4,890	37.3	20.7	56.2	22.6
Lowertown East (E)	53, 56	7,013	4,365	62.1	22.6	48.2	29.1
Forbes (E)	61, 62.01	9,638	4,240	44.0	36.9	50.8	12.3
Centretown	37, 38, 39, 40, 48, 49	22,273	3,305	14.9	15.6	59.7	23.7
Ottawa West	34, 43, 44, 45(1/2), 46	18,784	3,270	17.4	27.5	49.0	25.1
Alexander	21, 22, 23, 24, 25(2/3)	29,618	2,957	9.9	31.3	49.2	19.4
Manor Park (E)	59, 60, 62.02	10,376	2,635	25.4	32.1	53.4	14.9
Dalhousie	35, 41, 42, 47	13,452	2,530	18.9	22.9	54.9	22.2
Lowertown West (E)	54, 55	3,648	2,525	69.2	22.6	48.2	29.1
Albion (E)	1.01, 1.02, 5(1/2), 7.02	14,655	2,507	17.1	34.5	51.9	13.6
Britannia	29, 30, 31	16,434	2,020	12.3	26.9	53.1	20.0
New Edinburgh (E)	57, 58	5,588	1,930	34.5	19.9	51.1	29.0
Queensway-Pinecrest	25(1/3), 26, 27, 28	18,461	1,728	9.3	36.4	48.9	14.6
Westboro	32, 33, 45(1/2)	20,216	1,705	8.4	23.7	46.4	29.9
Ottawa South (E)	15, 16, 17	12,229	1,645	13.5	24.1	51.0	24.9
Mooney's Bay (E)	3, 4	8,595	890	10.3	29.9	52.9	20.2
Glebe	18, 19(1/2), 36	12,562	810	6.4	23.8	47.0	24.5
Carleton-Heights	19(1/2), 20	9,248	781	8.4	28.4	51.3	20.3
Hunt Club (E)	2	5,425	505	9.3	39.7	51.5	8.8
TOTAL (City of Ottawa)	-	304,462	59,495	19.5	28.1	50.8	21.1
TOTAL for districts situated east of the Rideau Canal (E)	-	144,781 (47.3%)	40,455 (68.0%)	27.9	29.5	50.6	20.2
City of Vanier	-	19,812	12,630	63.7	19.8	63.6	16.6
City of Gloucester	-	56,516	15,405	27.3	32.5	61.0	6.5
City of Nepean	-	76,947	4,330	5.6	28.5	62.6	8.9

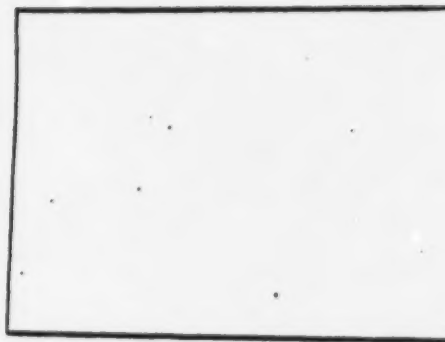
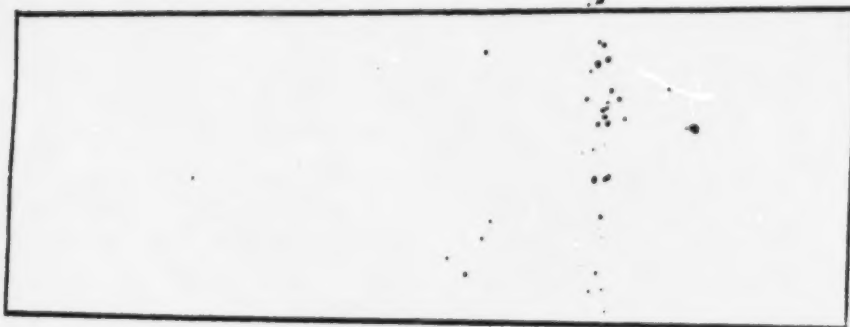
* Statistics from Census of Canada, 1976.

APPENDIX 2



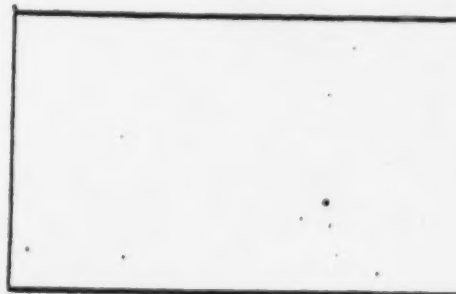
LOCATION OF GUIGUES SCHOOL

GUIGUES



ST PATRICK

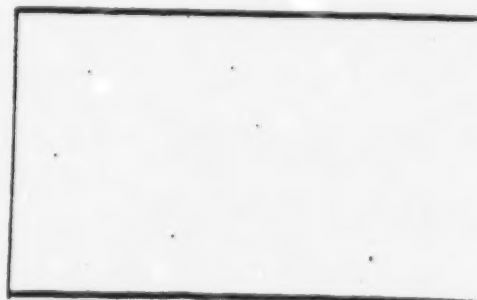
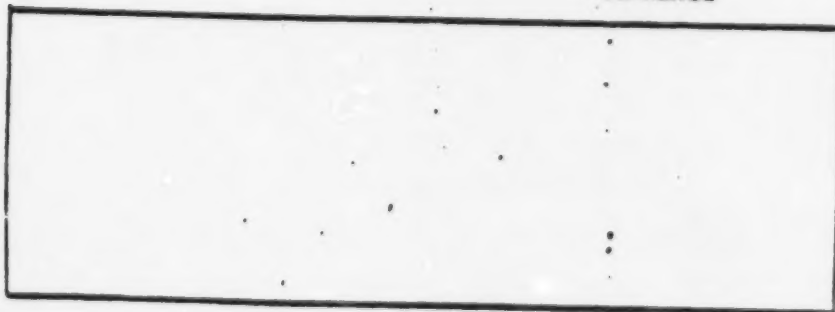
18	19	20	21	22	23	24	25	26
18	19	20	21	22	23	24	25	26



MURRAY



CLARENCE

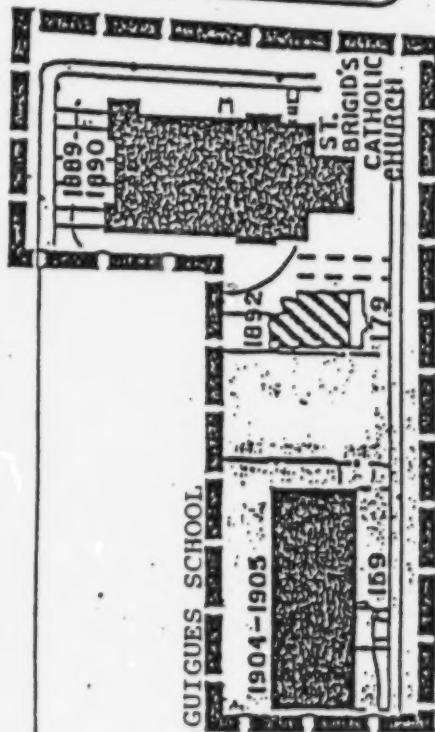


YORK



ST PATRICK

16



MURRAY

DALHOUSIE

CUMBERLAND

CLARENCE

APPENDIX 4

City of Ottawa - Ville d'Ottawa
Community Development - Pt.
Développement Communautaire
Technical Services Division
Division des services techniques

Drawn by: J. 4

Date: Marc

Scale: Ech

Revised: Re



Heritage Study Area 23

- Heritage Area Boundary
- Building of Heritage Value
- Building of Heritage Interest
- Building of Contributing Compatibility

Heritage
Ottawa
Central Area
Ottawa centrale

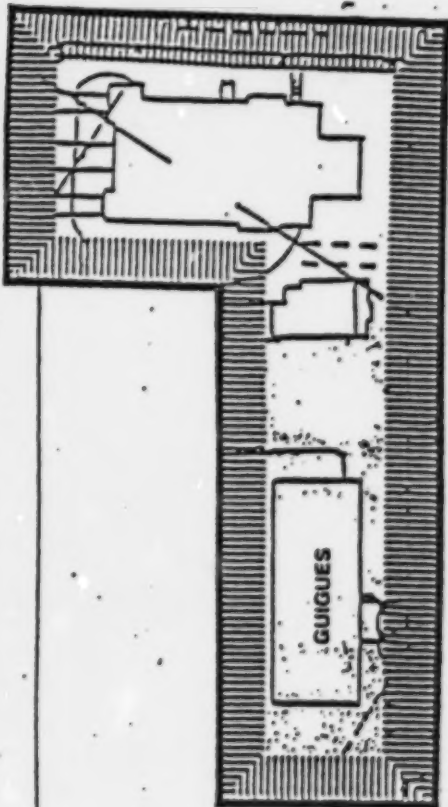
ST PATRICK

MURRAY

CLARENCE

DALHOUSIE

CUMBERLAND



Standard Central Area Heritage Zone - Area 23
With exceptions as in Recommendation No. pg.

Extent of Area Shown as S.C.A.H.Z.
Demolition Control Area

illage

Ottawa
Central Area
re centrale

City of Ottawa - Ville d'Ottawa
Community Development Planning
Développement Communautaire
Technical Services Division
Division des services techniques
Drawn by: Des
Date: March 81
Scale: Echebe



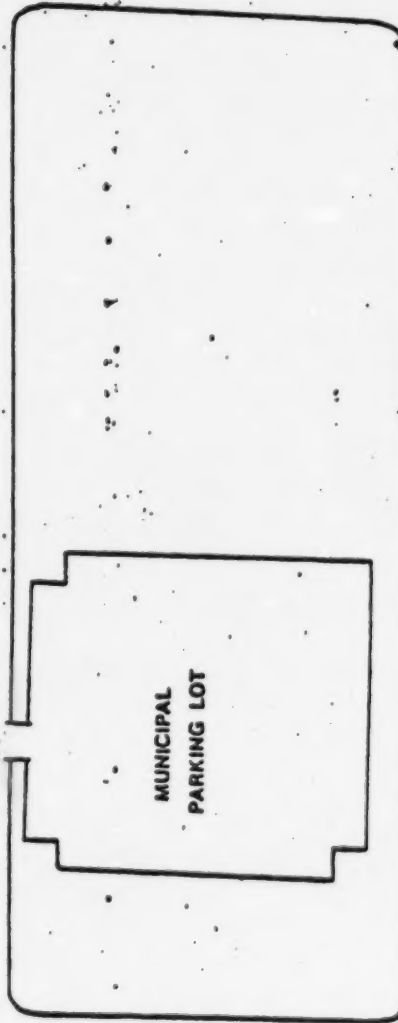
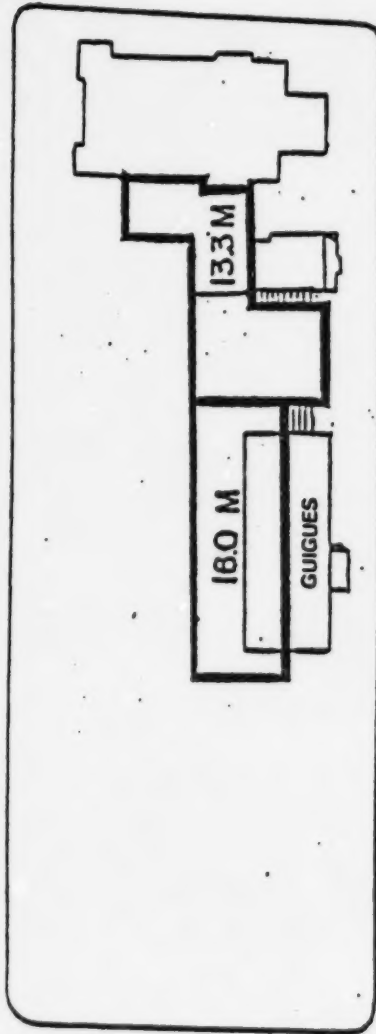
Revised: 8/81

ST PATRICK

MURRAY

CLARENCE

18



CUMBERLAND

DALHOUSIE

Building Envelope - Area 23

Note: The height planes extend beyond the S.C.A.H.Z. as shown in Plan 8-G

— Boundaries of the Building Envelope

8.1M Permitted Building Height Above Grade

Permitted Locations of Links

ritage
ttawa
entral Area
re centrale

City of Ottawa - Ville d'Ottawa
Community Development Plans
Développement Communautaire
Technical Services Division
Division des services techniques

Drawn by: Des

Date: March 11

Scale: Eclisse



Revised: n/a

PROPOSED-USES FOR GUIGUES SCHOOL

3.3.4.5.1
Land Usesa) General Principles

1. To retain the public use of the subject area.
2. To favour residential redevelopment of the former Guigues School site if a multi-purpose francophone cultural centre is proven unfeasible.

b) Specific ProposalsPermitted Land Use:Public Uses:

- .community recreation centre as established by the Community Centres Act being R.S.O. 1960 Chapter 60.
- .dwelling units for elderly persons
- .ecclesiastical residence
- .home for children, the aged, infirm or disabled
- .park or playground
- .place of worship, including an associated place of public assembly
- .public recreational or cultural facility
- .school but not including a school operated for profit or gain
- .day care
- .museum
- .public utility installation (as defined under AZ-64 and any amendments thereto)
- .the following uses, provided it is used, managed, supervised or operated by a non-profit organization incorporated and registered with the Province
 - .offices
 - .theatre
 - .bar
- .building or use accessory to the above provided that the building is not used for human habitation, other than by a caretaker or janitor

Parking:

- .as set out under the Central Area Heritage Study for Heritage Area 23.

3.3.4.5.2

Density and Built Form Controlsa) General Principle

To ensure that the heritage character and scale of the existing buildings are preserved and that redevelopment remain compatible with these heritage buildings.

Source: Central Area, Fringe Area Study,
Draft Development Plan,

Planning Branch
City of Ottawa, January 1982

ST. PATRICK STREET

GUIGUES CENTRE FOR THE ARTS
GUIGUES SCHOOL
159 MURRAY STREET, OTTAWA, ONTARIO

ERIKSSON PADOLSKY
ARCHITECTS / PLANNERS

SITE PLAN

0 8 16 24 32 40 FT

APRIL 26, 1982

ANNEX (PROPOSED)

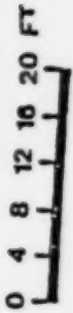
GUIGUES SCHOOL

MURRAY STREET

APPENDIX 8



BASEMENT



THEATRE
(250)

FOYER

WASHROOMS

WASHROOMS

ELEVATOR

HEATING

BACKSTAGE
STORAGE AREA

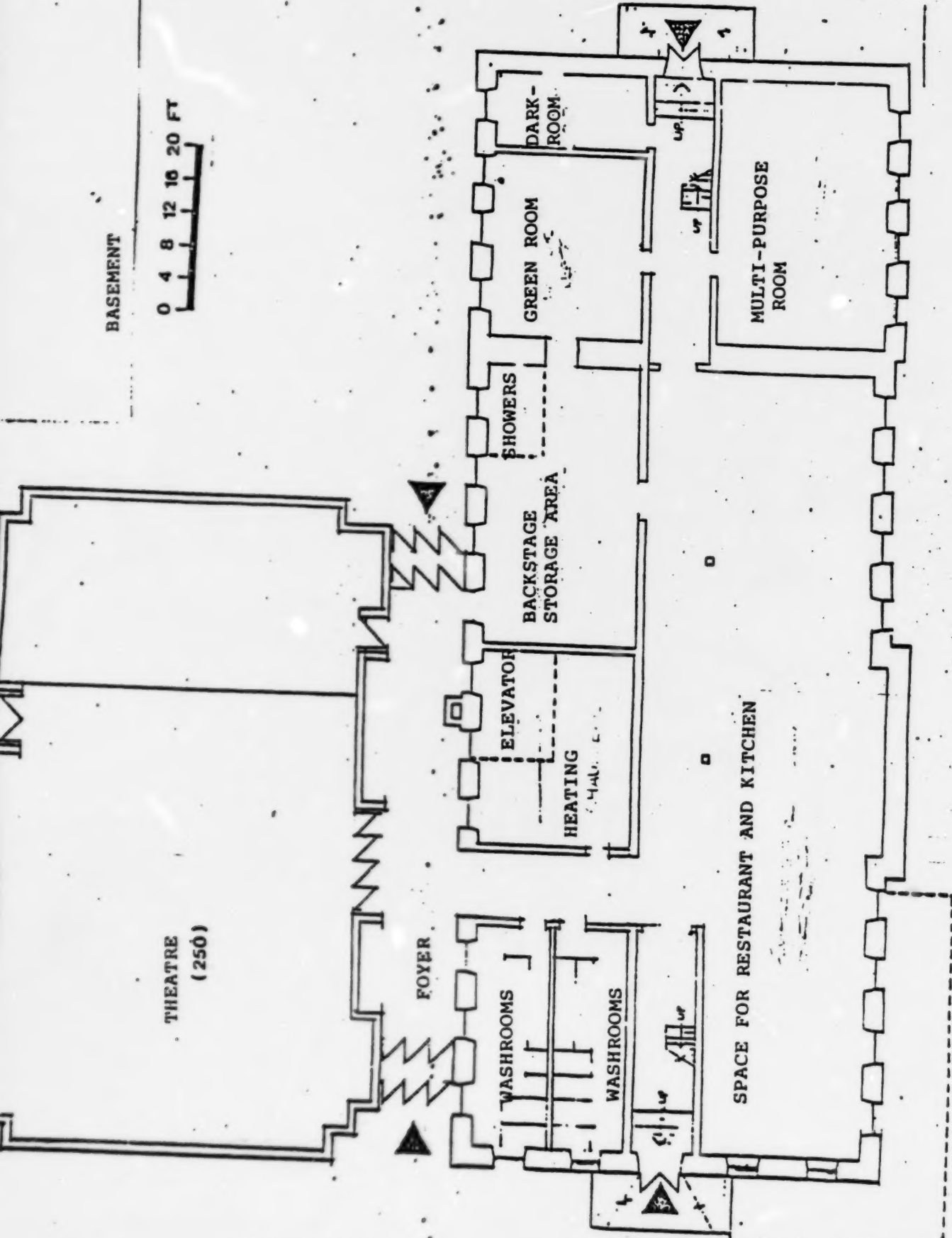
SHOWERS

GREEN ROOM

DARK-
ROOM

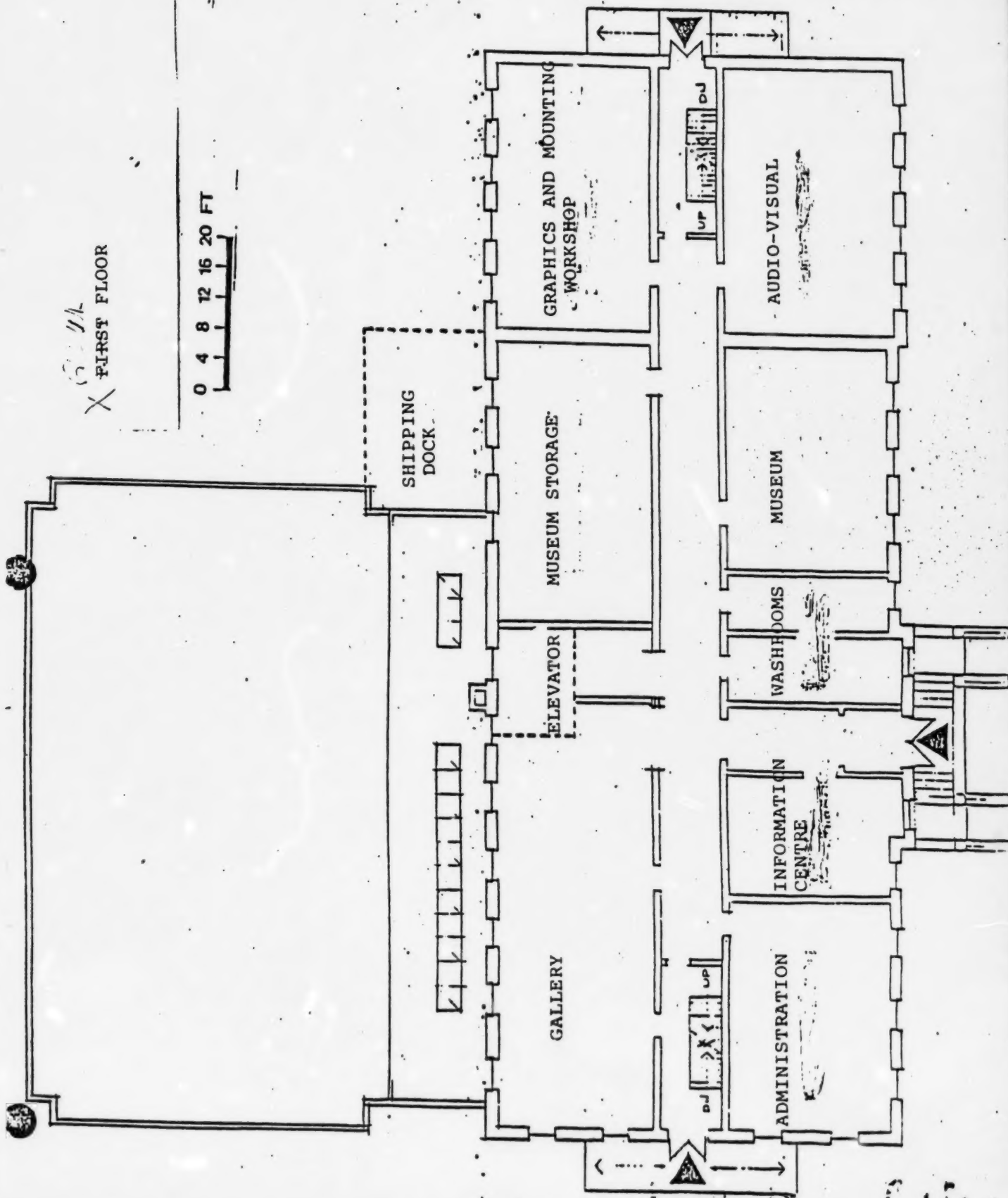
SPACE FOR RESTAURANT AND KITCHEN

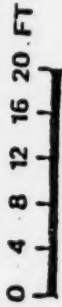
MULTI-PURPOSE
ROOM



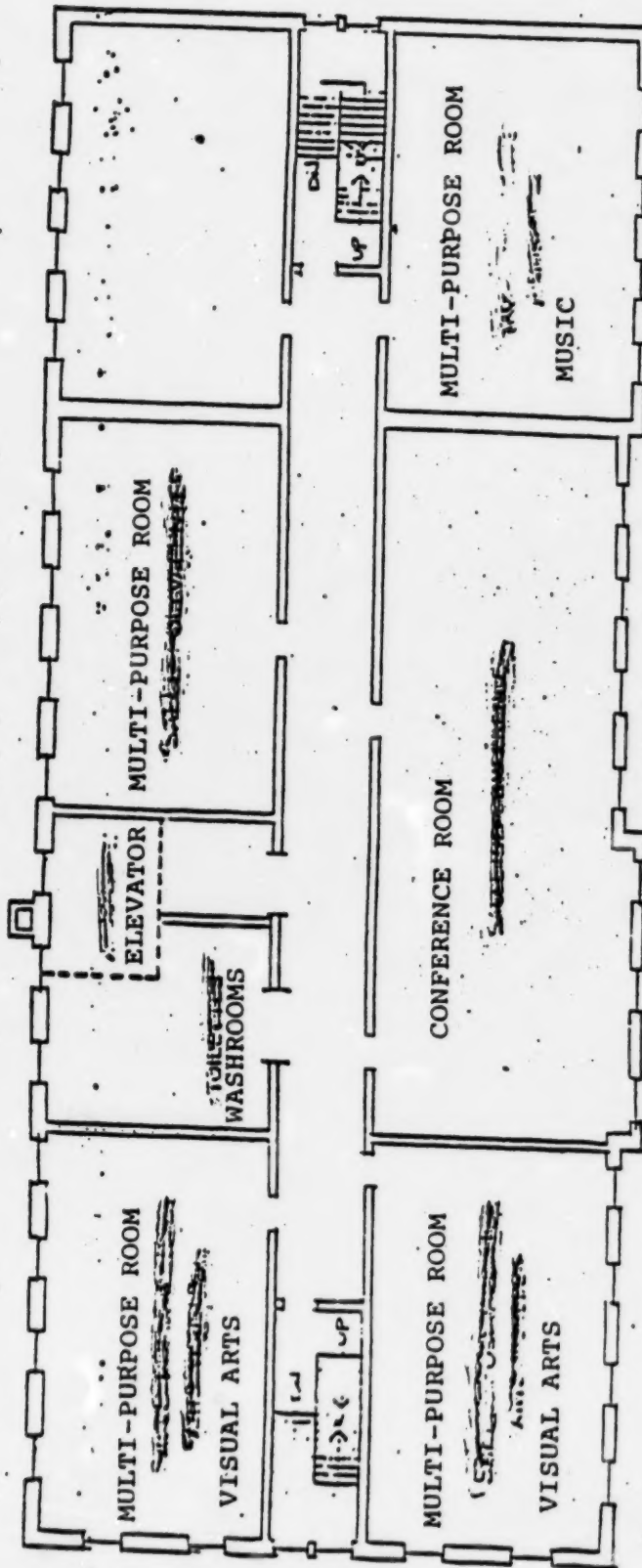
524A
X FIRST FLOOR

0 4 8 12 16 20 FT



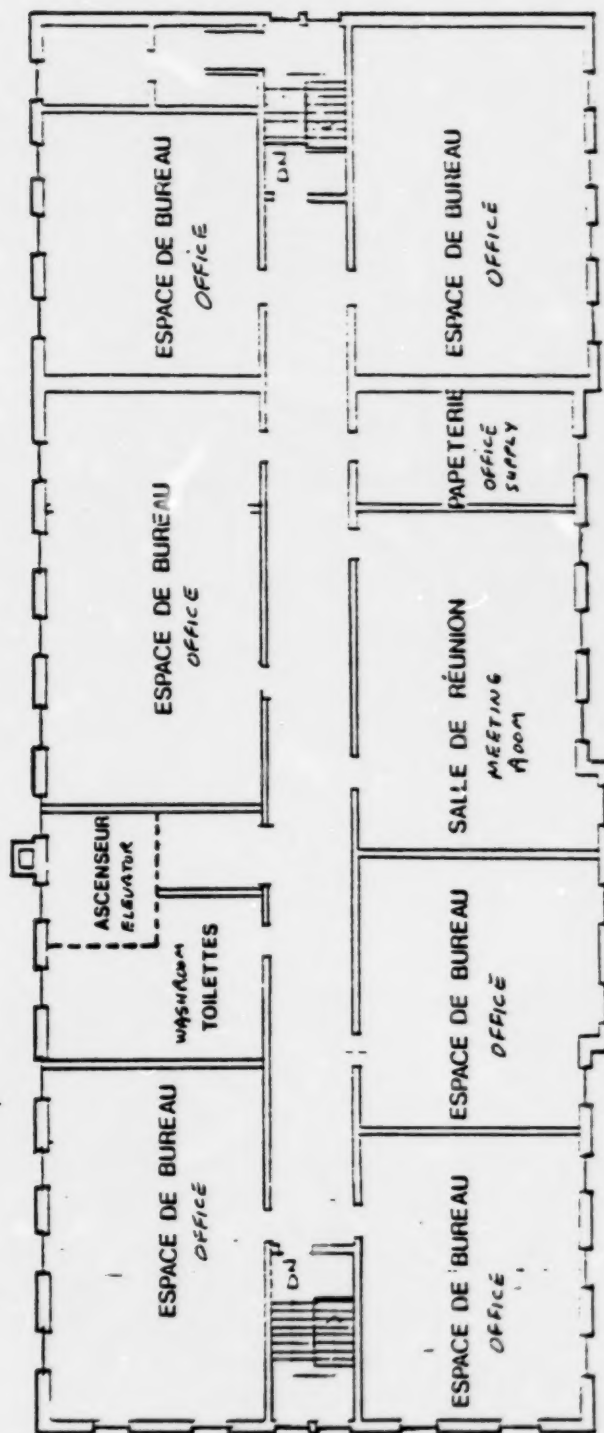


APPENDIX 11



THIRD FLOOR
TROISIÈME ÉTAGE

0 4 8 12 16 20 FT

APPENDIX 13

D'ARCY CONSTRUCTION

August 10, 1982

Guigues Centre for the Arts
45 Rideau Street
Suite 404
Ottawa, Ontario

Attention: Georges Bédard

Re: Guigues Centre for the Arts

Mr. Bédard:

We are pleased to submit our estimate for the following work:

- Renovation of Guigues School (existing structure) as follows:
 - . Demolition - all ceilings
 - level floors
 - remove all existing plumbing and wiring
- Install new windows and doors throughout
- Install new roof
- Repair masonry
- Install new plywood on all floors
- Install new gyproc on all walls
- Install new suspended or gyproc ceilings
- Paint all surfaces
- Install new wiring, plumbing, sprinklers, air conditioning throughout
- Install elevator on inside of north wall near existing heating plant
- Install ramp from street level to basement at west end of building
- Install new washrooms on all floors and showers in basement and on first floor, including ceramic tiles

New adjacent structure including theatre and foyer, with a total area of 3,500 square feet, constructed as follows:

- Masonry bearing walls with brick exterior, 3" rigid insulation and acoustic concrete blocks on interior
- Concrete slab floor on earth with carpeted tiers
- Roof: steel beams on bearing walls, with steel bridging, 4" insulation, building paper and gravel
- Foyer floor in quarry tile
- Exterior work, including:
 - paving of entire yard
 - concrete perimeter

- resod all lawn areas

The following allowances have been included in our price:

- Architects' & engineers' fees, allowance
- Hydro connection, allowance
- Sewer and water connections, allowance
- Carpet installation throughout, allowance
- Loading dock, allowance
- Surety bond, allowance

Our total price is therefore ONE MILLION, FOUR HUNDRED NINETY-THREE THOUSAND
 -----00/100 dollars (\$1,493,000.)

The following items are not included:

- Kitchen equipment and hood
- Furniture
- Lighting systems for the theatre
- Curtain walls for the theatre

We hope this will meet with your complete satisfaction and that we will have the pleasure of serving you. Please do not hesitate to contact us should you require any further details.

Yours very sincerely,
 PAUL DAOUST CONSTRUCTION LIMITED

Jean Daoust, B. Admin.
 Vice-President

APPENDIX 14

START-UP BUDGETS FOR ACTIVITIES

1. Performance Hall

<u>Start-Up Budget</u>		<u>\$183 936</u>
<u>Major Items</u>		62 000
Removable chairs and tiers	25 000	
Portable stage and spring floor	17 000	
Curtains	5 000	
Backstage rooms	15 000	
<u>Technical Equipment</u>		<u>100 760</u>
<u>Lighting system</u>		60 500
30 x 500 Watt fesnels	8 250	
30 x ellipsoidals	11 250	
Control system	40 000	
Supplies (cables, lamps, etc.)	1 000	
<u>Sound system</u>		33 460
2 x EV-S18 speakers	2 550	
2 x EV-S15 speakers	2 120	
2 x EV-S15 monitors	1 350	
2 x EV FM monitors	1 000	
1 peandy pack console	1 600	
1 soundcraft board 400 console	15 000	
16 x microphones	3 840	
Bryston 4B Pro amplifier	1 360	
Klark Technik DM 22 equalizer	1 360	
Technics turnable	240	
Sony KC-81 cassette deck	640	
Teac 32/2 tape recorder	1 200	
Echo Space	1 200	
<u>Projection system</u>		6 800
2 x Bell & Howell 1568-B projectors	6 000	
9' x 12' screen	425	
Manual film cutter	300	
Manual film splicer	75	
<u>Miscellaneous (piano)</u>		<u>9 000</u>
<u>Contingency (10 per cent)</u>		<u>17 076</u>

2. <u>Gallery</u>		65.
<u>Start-Up Budget</u>		<u>\$28 000</u>
<u>Lighting</u>		10 000
Blinds, filters, tracks and light fixtures		
<u>Humidity</u>		1 000
2 humidifiers	600	
1 dehumidifier	400	
<u>Space</u>		5 000
Portable exhibition panels	4 000	
Signing	200	
Shelves and cartons	800	
<u>Exhibition supplies</u>		5 000
Labelling and hanging supplies	4 200	
Proof file	600	
Light table	200	
<u>Security</u>		4 000
<u>Office</u>		500
<u>Contingency (10 per cent)</u>		2 500
3. <u>Museum</u>		
<u>Start-Up Budget</u>		<u>\$44 750</u>
<u>Lighting</u>		4 000
<u>Humidity</u>		7 500
<u>Space</u>		15 000
<u>Supplies</u>		7 750
Panels and platforms	3 000	
Preservation paper	1 000	
Construction of furnishings	2 000	
Ladder, tools	500	
Dolly and handling	800	
Climate control	300	
Maintenance equipment	150	
<u>Office</u>		500
<u>Security</u>		6 000
<u>Contingency (10 per cent)</u>		4 000

4. Audio-Visual/Graphics Studio

Start-Up Budget

\$77 655

Darkroom (laboratory)

10 635

Cabinets and tables (supplies)	2 500
Central bath	200
Acid baths	250
Containers	100
2 sinks, washer	700
4 timers	500
3 safelights	600
1 central water supply	700
Beseler B & W 10mm 4x5 enlarger	1 000
B & W 35mm enlarger	350
2 50mm lenses	250
1 75mm lens	125
Drying cabinet with controls	350
2 feeders	150
1 glazing dryer plus RC paper dryer	699
Dust-control system	290
2 paper cutters	300
Darkroom accessories	700
Sales Tax	970

Sound/Photo Studio

26 920

Slide viewing table	250
Slide cabinet	170
Duplication stand	900
Tripod	120
4-track mixer and amplifier	1 800
Turntable	240
124 av Teac-Tascam cassette deck	700
2 speakers	800
4 microphones and stand	600
80-cassette storage drawer	120
Sales tax	820
1 camera and tripod	1 200
"Full-coat" quartz recorder	1 500
Colortran lighting	1 300
2 unidirectional/bidirectional microphones	400
Viewer	100
Horizontal mounting table (second-hand)	2 500
S-8 sound projector	2 000
Sales tax	900
1 video camera and cassette monitor	8 000
MISCELLANEOUS	2 500

Graphics Workshop

31 320

Photocopy machine, headliner	10 000
Board	100
Hanging cabinet	200
Cutter	250
Cutting mate	50
Press	500
Lockers, file cabinets, storage cabinets	700
Drafting table and chairs	550
Light table	600
8 chairs and 5 tables	600
Lamps (general lighting, work lamps)	400
Air brush and compressor	200
Waxing machine	600
Desk	500
Washbasin	200
Drafting accessories (magnifying glasses, rules)	1 000
Graphic arts camera	6 500
Accessories	200
Frames and canvasses for silk screening	300
Lithography and engraving press	4 000
Tools	300
Lockers, cabinet	150
Accessories	400
Plates	200
Sales tax	2 820

Insulation, security, ventilation

1 780

Contingency (10 per cent)

7 000

NOTES

- 1 The Toronto region contains 30,000 francophones, and the Sudbury region, 50,000. These and the following figures were obtained from l'Atlas de l'Ontario français, Gaëtan Vallières and Marcien Villeneuve, Montreal, Editions Etudes Vivantes, 1981, p. 8. Based on 1976 census data for Ontario.
- 2 Tom Henighan, for the Mayor's Advisory Group on Arts and Culture, Proposals for Development of Arts and Culture in the Ottawa-Carleton Region, September 1980, pp. 10-11.
- 3 Pierre Savard, Rhéal Beauchamp and Paul Thompson, Cultiver sa différence. Rapport sur les arts dans la vie franco-ontarienne, Toronto, 1977, p. 1.
- 4 Ibid., p. 40.
- 5 Planning Branch, City of Ottawa, "Report on the Proposed Establishment of a Multi-Purpose Franco-Ontarian Cultural Centre in the Ottawa-Carleton Region", May 1981, p. 9.
- 6 Assemblée des centres culturels de l'Ontario, information paper on members.
- 7 Planning Branch, City of Ottawa, op. cit., p. 9.
- 8 Pierre Savard et al., op. cit., p. 133.
- 9 Two examples, however, are Vancouver's Presentation House, combining a performance hall, gallery and museum, and the Thames Arts Centre in Chatham, Ontario, combining a theatre, gallery and workshops.
- 10 Some potential entrepreneurs have already been approached. The Centre's location and the proposed rental cost are definite advantages for a commercial operation.
- 11 For instance, Ottawa's Le Patro currently employs 16 full-time staff.
- 12 If internal transfers (rents paid by major activities to the GCA, which amount to \$38,000), are taken into account real expenditures drop to \$553,000. This adjustment significantly changes the percentages shown, but does not appear large enough to complicate the calculation above.
- 13 The inclusion of an audio-visual/graphics studio, made possible by the strength of the other activities and the small administrative structure, was found to be an innovation in a project of this type.
- 14 For information only, the Centre des Jeunes in Sudbury involved a total investment of \$2,273,000.
- 15 See the Secretary of State publication Encore.

POOR

QUALITY

ORIGINAL